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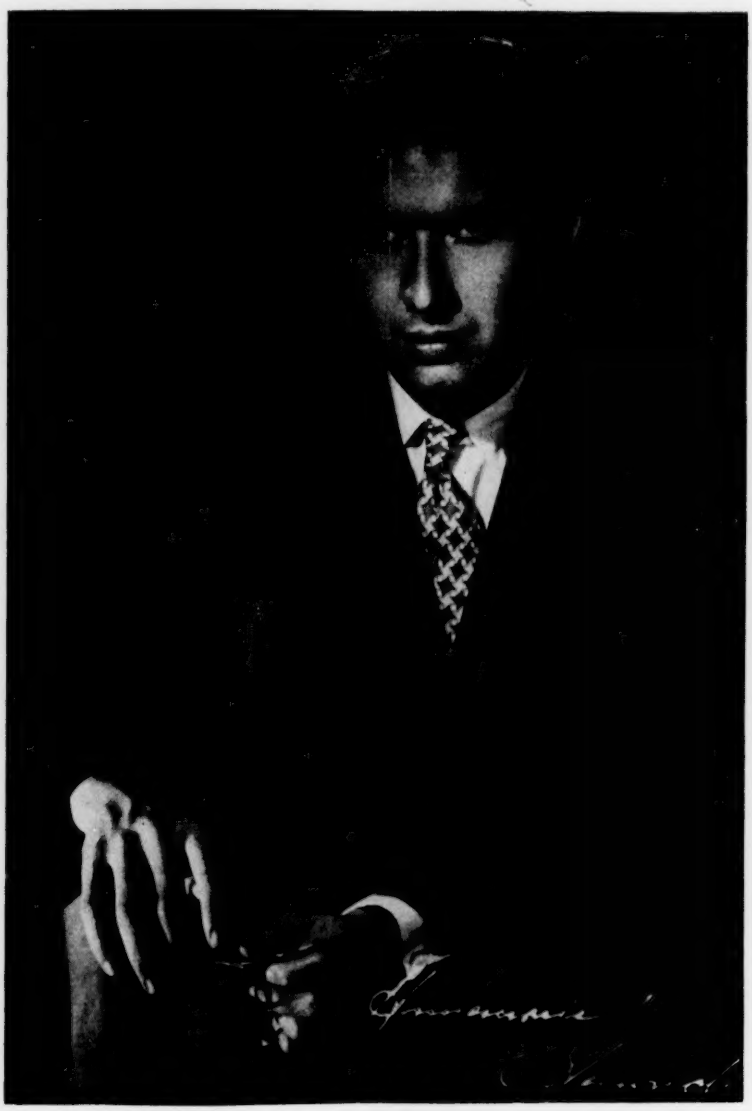
NOVEMBER 1, 1953 25 CENTS



Annemarie Heinrich—Buenos Aires

GRANT JOHANNESEN

American Pianist

THE

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musical COURIER

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Certification Pros and Cons

BOTH by national musical organizations and by private individuals, the certification of music teachers has been much discussed in the last few years.

State Senator Carlo A. Lanzillotti introduced a bill in the New York State Legislature on Feb. 17 last which would provide for certification of all private teachers. His proposal aims at appointment of a committee of musicians who would pass upon the qualifications of teachers and award them certificates. He states that by working out "certain standards of certification of private music teachers, our State can lead the way to the adoption of still another progressive legislation. Enactment of such legislation would accord professional status to the private teacher. It would elevate him to a status now enjoyed by public school teachers. I am convinced, too, that it would raise the level of music and art education, both popular and classical, all over the country."

Brave words these, but certification is a thorny matter that has engaged the attention of musical groups for some years. In the field of music schools and their curricula, the National Association of Schools of Music has made much progress in accrediting such institutions. The National Association of Teachers of Singing and similar groups of instructors have established certain standards for admission of members. And, of course, the public school music teachers in various states have definite requirements for securing a certificate to teach.

Many private teachers not associated with these groups have long maintained a rather skeptical attitude toward efforts to standardize their work, on several counts. One is, of course, that political and other control of such activity is not conducive to the greatest freedom of artistic aims and procedures. At least one proposal of the sort was squashed, among several that came up in the last three decades in New York, by mustering a group of the most prominent musicians to testify against it at public hearings.

At a meeting held in Steinway Hall some weeks ago on the subject of accrediting teachers, there were representatives from a number of organizations. These included, besides Senator Lanzillotti, S. Turner Jones, executive secretary of the Music Teachers National Association; Marian Kalaygian, Ways and Means chairman of the Interstate Music Teachers Council. According to the Senator, other groups which have expressed "interest" in his measure are the Associated Music Teachers League, Brooklyn Music Teachers Guild, the Music Class Forum of N. Y., the Music Educators Association of N. J., the Music Teachers Council of Central Westchester, the Music Teachers Association of Northern N. J., the Violin, Viola and Violoncello Teachers' Guild of N. Y., and the Piano Teachers Congress of N. Y.

• • •

Political Control Opposed

Among these, the largest group interested is the Music Teachers National Association, said now to have some 6,400 private music teachers among its members. The Certification Committee of MTNA has stated, however, that this national organization is "definitely opposed to any political or legislative action in the matter of private music teacher certification," which "should be the responsibility of the private music teacher and should be controlled by him."

It is interesting to note that the National Association of Teachers of Singing has already made great strides in preparation for any future plan that might arise in the nation or in any State. The educational program of the National Association, prepared by its special committee on teacher education, issued through a series of documents, has outlined the fundamental requirements for teachers of singing, and has given a plan whereby groups of members can put it into operation throughout the country. It has also laid down a curriculum covering the training of teachers of singing, for music schools, colleges and universities, which has already been adopted by a number of prominent institutions in various sections of the country.

"Requirements for admittance to membership in NATS," according to a recent statement by a spokesman for the organization, "include, among others, a suitable educational and cultural background, the pledging of adherence to a strict code of ethics, and a minimum of five consecutive years of vocal teaching. These requirements are designed to admit only the teacher who would be eligible under any State certification plan that might be set up. With the high admission standards and the already functioning plan of education through the NATS workshops, study groups, chapters and regional meetings throughout the United States, the organization stands ready to assist any worthy certification plan that could be worked out. The National Association is uniquely equipped to act for the singing teachers of America in the matter of any proposed legislation."

ON THE COVER

Grant Johannesen, American pianist, since 1944 has been heard by audiences from Alaska to the Argentine, from Paris to Hawaii, and from New York to Berlin, impressing with his artistry and musicianship. Born in Salt Lake City of Norwegian parents, he began music study as a child and was already composing at the age of eight. He has appeared as soloist with the New York Philharmonic-Symphony, Boston Symphony, Paris Conservatoire Orchestra, the Colon Orchestra of Buenos Aires, the Netherlands Philharmonic, and ensembles in San Francisco, Minneapolis and Chicago, also at the Hollywood Bowl, Chicago's Grant Park, and Chautauqua, N. Y. In 1949 he won first prize at the International Piano Competition in Belgium, the first American artist to be so honored. This was followed by an extensive European tour, including Paris, Brussels, Berlin, The Hague, Amsterdam and the Aix-en-Provence Festival. He also gave a benefit concert in Kongsberg, Norway, his mother's birthplace, after which the Mayor presented him with a documented history of the city. In 1952 he gave recitals in Argentina, Uruguay and Brazil. Following his cross country tour of 60 recitals and orchestral appearances last season, the artist now is on a European tour which covers England, Holland, Switzerland and Spain. Returning to the U. S. on Nov. 23, he will appear this season with—among other orchestras—the Boston Symphony under Charles Munch on Dec. 13 and 15. Besides his tour from coast to coast in the U.S. and Canada, he will be heard for the sixth time on NBC's Telephone Hour on Jan. 4. His latest releases on Concert Hall LP disks include works by Schumann, Schubert, Fauré and Poulenc; the first recording of Beethoven's Bagatelles will be released by the same company in the near future.

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Seventy-fourth Year
November 1, 1953

(The MUSICAL COURIER is now available in microfilm)

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Centenary of the "Two T's."

By Russell Kerr

ALTHOUGH world opera houses have been rather secretive about it, this year marks the centenary of two of the most sturdy—albeit rather different—stage stalwarts from the pen of Verdi. Il Trovatore and La Traviata both saw the light—gaslight, that is—in 1853. The dramatic fire of the unpredictable romantic composer of full-blooded stage works burnt unevenly. But in that year, after an interim of several seasons following the triumph of Rigoletto, he brought out these two scores, each of which was greatly influential, and to some extent marked a new fusion of elements.

As everyone knows, the reception of the widely contrasted works was far different. Trovatore, at its premiere at the Teatro Apollo in Rome on Jan. 19, 1853, was a rousing success and has kept its power over audiences ever since, though it now ranks as rather quaint—a saga out of the feudal past, filled with exquisite melodic gingerbread, but very old-fashioned. On the contrary, Traviata—the first modern dress *opera seria*—did not hit the taste of the initial public at all, when first presented at the Teatro la Fenice in Venice March 6 of the same year. But it soon gathered momentum, and has ever since held pre-eminence as a touchingly sentimental and sure-fire vehicle, to some extent a new plumbing of the modern soul, and a strange blend of the sophisticated and naive.

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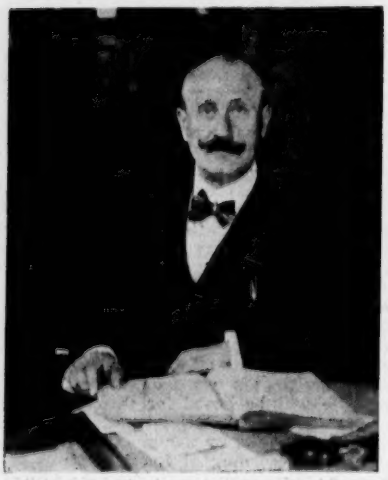

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VERDI AT FORTY: from an etching by Geoffroy.

faintly enough for the audience's comfort—that sort of premature decay which it is always pleasant to witness from the safe side of the footlights.

TO appreciate the novelty of these two stage classics (with many points in common despite their contrasts of apparel), one has to think back to the operatic theatre as it then existed. A new synthesis of elements was badly needed for a medium that had become conventional and uninventive. The Italian operatic repertoire was in a low estate in 1853, although the number of performances of the works then in circulation was large. Rossini had ceased to write anything for the theatre, but his scores were still in many cases strongly alive and oft repeated. Bellini and Donizetti were past their peak, and the classic comic opera, once so popular, was no longer in demand in Italy.

What remained was the formula of the genteel and pathetic *opera seria*, composed of overture, chorus, arias and concerted numbers, often with very thin accompaniments. Into this, Verdi infused his blazing energy and dramatic blood. The fact that he had heard mostly folksongs, dances and brass bands in his little village is supposed to have stamped the rigid rhythmic character on his early works. He had played a church organ and heard choirs there since early boyhood; such effective scenes as the monastery episode in La Forza del Destino and that of the convent in Il Trovatore reflected with great melodic appeal musical elements derived from those sources. In fact, the masterly contrasts of solo and ensemble which formed so strong a feature of his works has something of the Italian church oratorio in their general plan. Who can forget the scene in which the anguished outcries of Leonora mingle with the monks' chant of the Miserere for a dying soul?

What the opera stage gained thus, largely through the works of one man, was significant. This was a new infusion of Romantic fire, which to some extent consisted of the cruder Roman candle and pinwheel glare reflected by such writers as Victor Hugo. It is not a coincidence that Ernani was one of Verdi's more characteristic early works, and that his first big success came with Rigoletto, since both derived from Hugo dramas. It was at the period when the Romantic movement was dying on the spoken stage that it revived, with its last sparks, the operatic sphere.

In Italy the temper was hot, since the uncertainties of the time, economic and political, made people impatient of slight, gay and amusing stage fare. Above all, there was an impatience to be free of the Austrian yoke, politically. Verdi, perhaps unwittingly, found his fiery choruses, such as those from Nabucco and I Lombardi, used as vehicles to express this political longing of the people. In this sense, he was a powerful voice of the Risorgimento movement. (His dramas—virulent and strong—were always being pruned and tamed by the over-zealous censors. To this day, A Masked Ball is given mostly in the version with a Boston locale.)

TROVATORE followed, with more richness and complexity and power, the path already staked out in Ernani and Rigoletto. The book by Salvatore Cammarano (who died before the opera was produced) was based on a Spanish drama that had probably been influenced by Hugo. The work, crude as to plot and—as every opera-goer knows—extremely complicated and implausible, nevertheless had a certain lyric lava in its veins. Probably it was this fluent, ardent quality that attracted Verdi, and when turned into a never-ending flow of melody by the fecund and strong-passioned youthful composer, it was the characteristic which swept audiences away in every country, and assured immortality.

Whether given in the greatest opera houses of the world, with blue ribbon casts, the finest conductor and orchestra, and superb stage designs, or produced by a touring or provincial opera troupe as only a slight facsimile of the original—with no trills on the prima donna's *fioriture*, a hoarse and vaguely pitched basso or bleating tenor, and the same rudimentary sets used on previous evenings for Lucia or Rigoletto—Il Trovatore continues to function like some high-powered and ruthless natural force.

The very coarseness and frightening vigor of its "barrel-organ" elements is what makes the score acceptable to audiences who perhaps have little conception of the difficulties of such arias as D'amor sull' ali rosee or Di quella pira. Many of these airs are in the Great Tradition. The picturesque setting, with its gypsies, noble counts, poor minstrels, noble and despairing ladies, sympathetic nuns, and a complete absence of centralized government, law or heating, makes it seem a Land of Never in which almost anything—including the incredible, churning rhythms of some of its shouted florid ensembles—is not altogether implausible. And, finally, who can resist the Anvil Chorus or the Miserere?

(The fabulous history of La Traviata will be discussed in the Nov. 15 issue.)

LILLIAN NORDICA made her first Metropolitan Opera appearance as Leonora in the post-season, March 27, 1890.

Turandot, Elektra and Werther Added by San Francisco Opera

SAN FRANCISCO.—Richard Strauss' Elektra was produced by the San Francisco Opera Association with a strong cast, under the baton of Georg Solti, new baton figure from Europe. The production also introduced to this country Inge Borkh, who scored tremendously in her vivid and exciting portrayal of the title role. This was an enactment that combined a full gamut of vocal coloring and dramatic power that climaxed in the final death-dance. Margarete Klose, another newcomer and one of the leading mezzos of the German stage, showed mature power and great intensity in her singing as the haunted queen Klytemnaestra. Ellen Faull was a less dynamic, appealingly feminine figure as Chrysothemis. The male roles were in highly competent hands—Paul Schoeffler making an irresistible effect as the avenger Orest, both in his well fused tones and majestic bearing. Ludwig Suthaus, new German dramatic tenor, with a voice of rich quality and rounded timbre, was dependable as the cowardly Aegisthus. The supporting roles were assigned to Desiré Ligeti, Eloise Farrell, Ruth Roehr, Cesare Curzi, Jan Gbur, Yvonne Chauveau. Margaret Roggero, June Wilkins, Janice Moudry, Lois Hartzell and Beverly Sills.

The musical performance was superbly moulded by Solti in the pit, and was a notable example of teamwork by all those concerned. The grim dramatic action was vividly detailed in the stage direction of Carlo Piccinato. New scenery designed by Harry Horner for the gloomy palace courtyard was effective, as were the few choral passages arranged by Kurt Herbert Adler.

The double bill was opened with Beethoven's ballet, Creatures of Prometheus, in which the San Francisco Opera ballet was trained by Willem Christensen. The music is rich in many pages, and the action devised to fit it was interesting if not one of highly dramatic impact. Glauco Curiel was the conductor for the latter work.

Werther Newly Produced

Massenet's Werther was sung here for the first time since 1935 under the baton of Tullio Serafin. The veteran Italian conductor made his local bow with this performance, and provided a strong dramatic ingredient in the fluently melodious score. Two new singers were introduced to the company—Cesare Valletti, Italian tenor, destined for the "Met" this season, sang the role of Werther with a finely modulated tone and stylistically excellent manner, and Giulietta Simionato, mezzo from the same country, made her entry as a Charlotte of strong dramatic appeal and a tone quality that was at its best in the famous Letter Scene. The Sophie of Dorothy Warenskjold was vocally, clear, supple and smooth, if not too highly emotional in the more dramatic passages. The role of Albert was given to the pleasing baritone John Lombardi, who sang with the company for the first time. In the other parts one heard such competent character-singers as Lorenzo Alvary, George Cehanovsky, Caesar Curzi, Winther Anderson and Ruth Roehr, as well as a youthful group of chorus singers. The settings included several designed by Armando Agnini, who had charge of the stage.

Turandot Revived

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Tristan with New Protagonists

Tristan and Isolde was the occasion for the debuts of Ludwig Suthaus in the role of Tristan and Gertrud Grob-Prandl as Isolde. The tenor is a fine vocalist, whose tone has a rich, dark quality, produced with smoothness and in excellent style. His final act scene of delirium was particularly effective. Mme. Grob-Prandl, one of the best German sopranos of the day, proved to be the possessor of an opulent voice and eloquent delivery. Margarete Klose was a commanding Brangaene, with fateful and warm accents in her second act scene. Paul Schoeffler was a notable Kurwenal. The musical performance under the baton of Solti was less dramatically seizing than his white-hot Elektra. In general, the pace was inclined to be over-majestic and slow.

Boris Again Impresses

Under the enkindling baton of Serafin, Boris Godounoff triumphed. Nicola Rossi-Lemeni had a great ovation for his powerful singing and enactment as Boris. The lengthy cast included Brian Sullivan as Dimitri, Mme. Simionato as Marina, Lorenzo Alvary as Pimen, Salvatore Baccaloni as a droll Varlaam, Alessio de Paolis as the crafty Schuisky, Yvonne Chouteau as Teodoro, June Wilkins as the Nurse, Lois Hartzell as Xenia, and Janice Moudry as the Innkeeper. Chorus and other supporting roles were excellently trained, and the stage direction of Agnini contained some highly effective scenes.

In Madama Butterfly, Licia Albanese was the heroine—her impersonation containing all her well-known skill in vocal expression and the endearing childish touches she gives to the role. Sullivan was a youthful and a romantic Pinkerton, Caesar Bardelli a dependable Sharpless, and Margaret Roggero the appealing Suzuki. This performance was conducted by Adler with a fine balance and detail.

BORIS' CORONATION, with Nicola Rossi-Lemeni as the Czar, in the San Francisco Opera production.

Among other productions that had a strong audience reaction were Traviata, with a cast of excellent calibre headed by Dorothy Kirsten, David Poleri and others; and Carmen in which Claramae Turner sang the title role with much dramatic ability and versatility, with Poleri as the errant Don Jose.

Further productions of the series included Die Walkuere, with Mmes. Grob-Prandl and Borkh, Messrs. Suthaus and Schoeffler; and a hearing of Barber of Seville with the role of Rosina assigned to Mme. Simionato, mezzo-soprano, as in the initial production of the work. These and other operas will be reviewed in a later issue.

Vienna Opera Head Suspended

VIENNA.—Dr. Egon Hilbert, director of the Austrian State Theatres and Opera, was suspended on Oct. 4 by Dr. Ernst Kolb, Minister of Education and Culture. One of the grounds assigned for the action was that he "paid too much money to outside guest singers." However, it was well known for some time that Hilbert and Dr. Kolb had had personal differences of viewpoint.

The artists of the State Opera considered staging a strike on the day of the announcement. Instead, they signed a petition to Austria's President and Chancellor to intervene in the affair. George London, baritone from the U. S., who was singing the title role in Don Juan that evening, appeared before the curtain at the end of the first act and read the protest to the audience against what the members of the opera company called "the disgraceful treatment of our chief"

It had been rumored for some time that Hilbert, who has managed the State Opera company since the war, restoring it when it was in very bad shape, would be superseded as manager by Clemens Krauss. A question as to the truth of this was introduced in the Austrian Parliament some time ago, when it was said he would remain in his post, as he had a contract to that effect.

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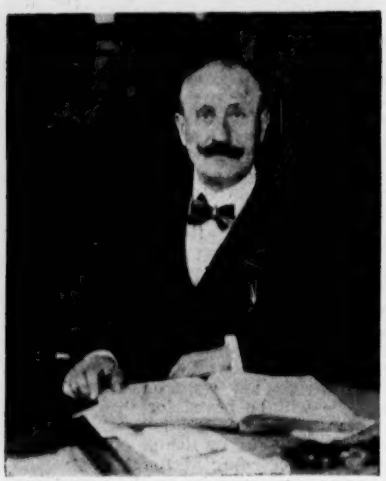

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A splendid new production of Puccini's Turandot was the outstanding scenic event of the season. This included a dazzling collection of sets designed with authenticity and good taste by Horner, and costumes that were equally effective. The cast was headed by Mme. Borkh as a cool and clear-voiced Turandot ,who dominated the action with an imperious command; Roberto Turrini, new Italian tenor, as a rich-voiced, handsome Calaf. Dorothy Warenskjold was an appealing figure and sang well as the Liu. Italo Tajo made a splendid , dignified and sonorous. In the roles of Ping, Pang and Pong, s. Lombardi, Assandri and Curzi able and well cast. The other asents went to Alessio de Paolis as mperor, Jan Gbur as a Mandarin, e Gotelli and Donna Petersen s-in-Waiting) and Galliano Dane-Voice of Persian Prince.) The mudirection was under Fausto Cleva, wove the complicated modernistic l tapestry with a skillful hand. roduction was supervised by Agnd Piccinato was the stage di-

ristan with New Protagonists

tan and Isolde was the occasion e debuts of Ludwig Suthaus in the Tristan and Gertrud Grob-Prandl lde. The tenor is a fine vocalist, tone has a rich, dark quality, ed with smoothness and in excelyle. His final act scene of delirium articularly effective. Mme. Grobl, one of the best German sopranos day, proved to be the possessor opulent voice and eloquent de- Margarete Klose was a commandrangaene, with fateful and warm s in her second act scene. Paul ller was a notable Kurwenal. The l performance under the baton of vas less dramatically seizing than hite-hot Elektra. In general, the was inclined to be over-majestic ow.

Boris Again Impresses

Under the enkindling baton of Serafin, Boris Godounoff triumphed. Nicola Rossi-Lemeni had a great ovation for his powerful singing and enactment as Boris. The lengthy cast included Brian Sullivan as Dimitri, Mme. Simionato as Marina, Lorenzo Alvary as Pimen, Salvatore Baccaloni as a droll Varlaam, Alessio de Paolis as the crafty Schuisky, Yvonne Chouteau as Teodoro, June Wilkins as the Nurse, Lois Hartzell as Xenia, and Janice Moudry as the Innkeeper. Chorus and other supporting roles were excellently trained, and the stage direction of Agnini contained some highly effective scenes.

In Madama Butterfly, Licia Albanese was the heroine—her impersonation containing all her well-known skill in vocal expression and the endearing childish touches she gives to the role. Sullivan was a youthful and a romantic Pinkerton, Caesar Bardelli a dependable Sharpless, and Margaret Roggero the appealing Suzuki. This performance was conducted by Adler with a fine balance and detail.

BORIS' CORONATION, with Nicola Rossi-Lemeni as the Czar, in the San Francisco Opera production.

Among other productions that had a strong audience reaction were Traviata, with a cast of excellent calibre headed by Dorothy Kirsten, David Poleri and others; and Carmen in which Claramae Turner sang the title role with much dramatic ability and versatility, with Poleri as the errant Don Jose.

Further productions of the series included Die Walkuere, with Mmes. Grob-Prandl and Borkh, Messrs. Suthaus and Schoeffler; and a hearing of Barber of Seville with the role of Rosina assigned to Mme. Simionato, mezzo-soprano, as in the initial production of the work. These and other operas will be reviewed in a later issue.

Vienna Opera Head Suspended

VIENNA.—Dr. Egon Hilbert, director of the Austrian State Theatres and Opera, was suspended on Oct. 4 by Dr. Ernst Kolb, Minister of Education and Culture. One of the grounds assigned for the action was that he "paid too much money to outside guest singers." However, it was well known for some time that Hilbert and Dr. Kolb had had personal differences of viewpoint.

The artists of the State Opera considered staging a strike on the day of the announcement. Instead, they signed a petition to Austria's President and Chancellor to intervene in the affair. George London, baritone from the U. S., who was singing the title role in Don Juan that evening, appeared before the curtain at the end of the first act and read the protest to the audience against what the members of the opera company called "the disgraceful treatment of our chief"

It had been rumored for some time that Hilbert, who has managed the State Opera company since the war, restoring it when it was in very bad shape, would be superseded as manager by Clemens Krauss. A question as to the truth of this was introduced in the Austrian Parliament some time ago, when it was said he would remain in his post, as he had a contract to that effect.

London Orchestral Anniversary Marked as Concerts Multiply

By Arthur Notcutt

LONDON.—The London Philharmonic Orchestra celebrated its 21st birthday with a concert at the Albert Hall. It was founded in October, 1932, by Sir Thomas Beecham, nominally its conductor-in-chief from its inauguration until 1946, although he was absent from England for some time during this period. In the latter year he established the Royal Philharmonic Orchestra, which he still conducts.

The anniversary concert commenced with a Flourish for a Twenty-First Birthday by Malcolm Arnold, written for the occasion. Arnold, at one time first trumpet in this orchestra, has been coming into prominence as a composer in recent years. Vaughan Williams conducted his lovely Serenade to Music, aided by the Philharmonic Choir; the remainder of the evening was under the direction of Sir Adrian Boult.

Mary Bothwell was soloist with the London Philharmonic under Boult at the Festival Hall. The first part of the concert was devoted to Wagner. Miss Bothwell sang excerpts from Tannhaeuser and Tristan with artistry and understanding. Her high tones, of excellent quality, were clear and strong, if sometimes her middle register was overpowered by the heavy orchestration. She was an attractive figure on the platform and received warm applause.

Louis Kaufman returned to London for a brief visit, during which he broadcast on the Third Programme, playing with his incomparable art Telemann's Concerto in F, an estimable work by a prolific but largely neglected master. Mr. Kaufman has done considerable service to London music-lovers by his research and enterprise; revived interest in Vivaldi and other composers of his period is aided by his resuscitation of rare scores. On his next visit we hope that he will be heard both in public concerts and from the BBC Studio.

Beethoven Cycle by Paganinis

The Paganini String Quartet, from the U. S., is giving the complete cycle of Beethoven quartets in the Raphael Cartoon Gallery of the Victoria and Albert Museum, Kensington—a place ideal for chamber music or a small orchestra. The Paganini ensemble has a high reputation in England. At one of the series, the program included the C Major Quartet, op. 18, No. 2, the second Rosoumovsky, and the great No. 130—an admirably arranged list.

Among other artists from America, Ossy Renardy appeared with the Philharmonia Orchestra at the Festival Hall, the program being all-Tchaikovsky. The Concerto was played by him with fine technical skill and warmth of feeling. The conductor was Herman Lindars, who gave the impression that at present he somewhat lacks experience, since the accompaniment was not of the most sympathetic sort.

Burl Ives, the American folk singer, in a short time has become a celebrity in England. His recitals at the Festival Hall are invariably crowded. The one on Sept. 27, as usual, drew a capacity audience. His folksongs and ballads are a delight, and he was received with enthusiasm.

Concert Series Opened

The New Era Concert Society opened its season with Nathan Milstein as soloist in a two-concerto program; the

NELL RANKIN, American mezzo-soprano, was scheduled to appear with the Covent Garden Opera Company on Oct. 22 in a new production of Carmen, with the spoken dialogue, as in the original version. She will also sing Azucena, Ortrud and Amneris with the London organization.

Brahms and the Tchaikovsky were both played with virtuosity, emotional grandeur and impeccable style. This group follows the pattern of the Cortauld-Sargent Concert Society, formed about 25 years ago. The idea was to create a series at admission prices lower than for the usual symphonic concerts. The scheme has had an outstanding success, and the standards have been high, with many international soloists. The chief conductor is Richard Austin, but each season several noted guest leaders appear as well.

Orchestral concerts at the moment are so numerous here that there are signs of an almost inexhaustible public demand for them.

The London Symphony (founded nearly 50 years ago by Richter and led by Nikisch among others, who took the group on a tour of America in 1912) opened its season under the present conductor-in-chief, Josef Krips. The program presented only two symphonies—Beethoven's "Pastoral" and Mahler's Second ("Resurrection"). The latter a complex and diffuse work on a gigantic scale, was conducted with insight into the composer's thought. The performance was superb, with many nuances of expression and a climax of compelling dramatic power.

Further Prom Novelties

The Promenade Concerts in their recent season presented the London Symphony Orchestra under Basil Cameron, with Leon Goossens as soloist, in the first concert hearing of a Concertino for oboe and strings by Graham Whettam, who some time ago composed a Concerto Giocoso for Harmonica for Larry Adler. A new work for this instrument, Arthur Benjamin's Harmonica Concerto, had its premiere in this series by the same orchestra and leader with Adler as the soloist. A three-movement score, it impressed as a sizable contribution to this field and was skillfully performed. . . . A new Concerto for Violin and String Orchestra by Gordon Jacob was done by the London Philharmonic under Cameron, with Frederick Grinke as soloist, a craftsmanlike if conventional work.

Stage Events

The opera season at Covent Garden will include three Americans making their debuts with the company—Margaret Harshaw, Nell Rankin and Frances Yeend.

The Covent Garden season began on Oct. 19 with Die Walkuere, the cast including Miss Harshaw as Bruennhilde and Ramon Vinay as Siegmund, also new to London. The performance was conducted by Fritz Stiedry. A review of the season's opening will appear in a later issue.

In the lighter field, the London bow of the American musical play The King and I, by Rodgers and Hammerstein, was made successfully at the Drury Lane. Valerie Hobson, of the films, looked delightful as the heroine and sang acceptably. The roles of Luntha and Lady Thiang were well done by Jan Muzurus and Muriel Smith, and Reginald Burston conducted the excellent orchestra.

Ferrier Mourned

The passing of Kathleen Ferrier at 41 has saddened the music world in Britain, where she had a wide following and was greatly beloved not only by musicians but by thousands of music-lovers, for the beauty of her voice, exquisite finesse of her art, and her nobility of character. No one can forget the poetry and melting beauty of her tones in Mahler's Lied von der Erde, and in Bach, Elgar and Mahler her singing was of a sort to place her among the great contraltos of all time. I had the honor of being invited to her home, and her modesty and generosity were as remarkable as her musical versatility and charm.

Coblenz Stages Boccaccio on Rhine

COBLENZ, GERMANY.—The festival in this small town, charmingly located on the Rhine, followed the successful pattern of last year, when Johann Strauss' Night in Venice was produced. This year it was Suppé's Boccaccio, under the title of Florentine Nights. Again there was a gay setting and again the Rhine provided the background. A romantic atmosphere, more Germanic than Florentine, pervaded the production. Ancient castles, moon and trees are always an ideal environment, especially when they are part of the libretto. Although Suppé's work is less suited than Strauss' for these assets, the optical impression was strong enough to let one forget such discrepancies. The revolving stage floating on the river, illuminated balloons drifting in the clouds, dolphins spouting vari-colored water, sparkling fountains and lighted gondolas were among the attractions.

In spite of the usual disadvantages of open-air performances and the need of amplifiers, the gifted conductor Heinz Nikisch won honors in his direction of the work. Among the artists, Anne Goerg as Boccaccio and Anita Foerderer as Fiametta showed professional flair. The tenor Christo Bajew, said to be Germany's youngest Kammersaenger, excelled with beautiful voice. Several comic parts were also entrusted to actors who stressed the slapstick elements—including one who jumped into the river and took his bows dripping, to the amusement of the audience!

HYLDA MARKES.

Perugia Fete Presents German Sacred Music

By Gisella Selden-Goth

PERUGIA.—The Sagra Musicale Umbra, among the unique festivals of Europe, in its eighth edition again offered programs limited to sacred music in the spiritual atmosphere of this Umbrian hilltown. It had a charm of its own, not to be equalled elsewhere.

The festival, under the direction of Francesco Sicilnani, in past years mostly presented early music of the Italian schools. But for this season it had in part chosen works from the realm of German Romanticism. Music for choirs and orchestra, some little known even in Germany, included besides Mendelssohn's Paulus, Schubert's oratorio Lazarus, the Mass in C minor by Schumann; and Hugo Wolf's Christnacht and Feuerreiter, marking the 50th anniversary of his death. Chronologically latest in this group was Hans Pfitzner's Palestrina.

Regarding the latter significant music drama, it is regrettable that those responsible for the programs found it suitable for presentation in oratorio form. This could hardly have led to other than a cool reception, for no audience could listen patiently for five hours in a darkened church to such a complex score, which absolutely needs its dramatic action on the stage to be understood. Pfitzner's masterpiece had until now been unknown in Italy, and this unfortunate experiment is likely to jeopardize any wish to see it produced in one of the greatest Italian opera houses. Apart from this, the "musical legend" was presented with loving care and intimate knowledge of its style by an ensemble of German singers from the Munich Opera, assisted by the Wiener Singakadamie and the Vienna Symphony, skilfully conducted by Karl Elmendorff.

These groups under the same conductor appeared in the superior performance of the Mendelssohn oratorio, one of the festival highlights.

Hindemith Conducts

The other German works were led by Paul Hindemith. Although he is one of the prominent musicians of our time, and was greeted with the respect due to his compositions, he was less persuasive as a baton figure. Hindemith also assisted in his own delicate Marienlieder for soprano and orchestra, and introduced the second part of the festival, dedicated to Italian music, with Gabrieli's two Sacred Symphonies.

The choir of the Musicale Fiorentino took over, and presented some most impressive Madrigals by Monteverdi and Psalms of Benedetto Marcello, together with a rather weak oratorio by Alessandro Scarlatti and an interesting revival of the Passione di Cristo written in 1897 by the famous choirmaster of the Sistine Chapel, Don Lorenzo Perosi. The latter priest-composer was hailed for decades as the genuine descendant of the Italian school of sacred music, though this appreciation has since been scaled down to that of a clever, talented creator whose works appear somewhat dated by modern standards. Nevertheless, the honors paid by the Perugian festival authorities were well deserved.

These Italian works were excellently conducted by Franco Capuana and Emidio Tieri. Suzanne Danco, Rina Corsi, Marcella Pobbe, Mario Petri and others were the soloists. A particularly captivating performance of Cherubini's beautiful Mass in C minor, directed by Vittorio Gui, and sung by Magda Laszlo, Eugenia Zareska, Petro Munteanu and Mario Patri, concluded the series and was enthusiastically received.

Greek Theatre Stages Hippolitus

ATHENS.—The Greek National Theatre, successfully introduced to the United States on its tour last season, has added to its repertory a new production of the Hippolitus of Euripides. The tragedy was staged here in the huge amphitheatre of Herodes Atticus, imbedded in the rocky slopes of the Acropolis.

Although the two leading stars, Katina Paxinou and Alexis Minotis, were absent owing to internal disagreements in the company since its return from the tour, the drama was effectively performed in "classic" style, with fine declamation and intelligent emotion.

A strong feature was the incidental music composed for this play by Dimitri Mitropoulos at the age of 35. The choral parts were done in a masterly way. The striking funeral march accompanying the cortege carrying the dying Hippolitus, deserves to be performed as an independent symphonic work. One would have liked to hear the score played by a better orchestra and under more favorable acoustic conditions. George Lykoudis, an old friend of the composer, conducted with skill and devotion, and the production as a whole received acclaim from the critics and public.

GISELLA SELDEN-GOTH.

Pro Musica Antiqua Here

Arriving in New York the middle of last month for a transcontinental tour of 38 concerts was Pro Musica Antiqua from Brussels, directed by Safford Cape. The group's New York debut is set for Nov. 1 on the series of the Concert Society of New York at Town Hall.

VISITOR TO TEL-AVIV . . . Franz Waxman rehearsing the Israel Philharmonic during his recent engagement as guest conductor.

Americans Prominent In Brussels Season

By Francis De Bourguignon

BRUSSELS.—American music has new prominence here because of the winning of the first prize in the City of Liège International Contest for String Quartet Works by Elliott Carter, of the U. S.

The great string tradition of Belgium represented by Ysaye, Musin, César Thomson, Vieuxtemps and others was carried on, a few years ago, by the foundation of an international contest for string quartets. This year some 117 competitors sent MSS. The Koussevitzky Foundation contributed a prize of $800 for the winning work. The jury selected the three best entries, which were publicly performed, and the final decision went to the Quartet by Carter. As already announced, the second prize was won by Stanislas Skrowaczenski (Poland) and the third by Louis Van Hemel (Holland).

Carter's Quartet is of considerable value. Its first and third movements are constructed solidly in a modern idiom. Rich polyphony, notable variety of rhythms, are features. In the middle section there is a marked melodic vein which provides a pleasing contrast. The work, despite its length of 45 minutes, was enthusiastically received.

The first recital of the season was by an American artist—Eloise Polk, 18-year-old pianist from Chicago. In a Mozart-Schubert list the young performer gave evidence of great talent. A light, velvety touch allied with a very good technique and a clear understanding of the music played were among her characteristics. Her maturity of feeling and sense of style are uncommon for her age. Miss Polk chose the big Schubert Sonata in B flat and managed to keep interest alive throughout the four movements of this taxing work. The large throng repeatedly recalled the graceful young virtuoso.

The Brussels Philharmonic Society's season will include 100 concerts. The first will be conducted by Efrem Kurtz, with Rudolf Firkusny as soloist. The guest conductors also include Tomasi, Sanzogno, Fritz Lehmann, George Sebastian, Eleazar de Carvalho, Muenchinger, Klecki, Rodzinski, Eugen Jochum, Fritz Mander, Rafael Kubelik, de Freitas-Branco, Argenta, and Monteux. The soloists include also Sigi Weissenberg, Arthur Gold and Robert Fizdale, Byron Janis, Arthur Grumiaux, Annie Fischer, Van Neste, Tagliaferro, del Pueyo, Backhaus, Edwin Fischer, Francescatti, Gieseking, Robert Casadesus, Brailowsky and Leon Fleisher. Among modern works are Stravinsky's Les Noces, Ravel's L'Enfant et les Sortilèges, the Third Symphony of Marcel Poot, two new Piano Concertos, one by Brenta, another by Chevreuille, and my Violin Concerto.

There have been some important changes in music life here. La Monnaie, Brussels' ancient opera house, was closed for a considerable period during which it was modernized and refurbished. Following the death of Corneil Thoran, long its impresario, the new director is Joseph Rogatchewsky, noted operatic tenor, who has announced its reopening on Nov. 11. The first week will be given over to a guest series by the New York City Ballet in three different programs. The second week will present the resident opera company in performances of Gluck's Orphée, with a new orchestra, several added singers and dancers.

NEW RECORDS IN REVIEW

By Jules Wolffers

Anyone who has seen and been thrilled by the remarkable television series *Victory at Sea* will welcome RCA's release of a single 12-inch LP containing an orchestral suite arranged by Robert Russell Bennett from Richard Rodgers' original background music. By one of those coincidences, the disk came to me on the very day that "Victory at Sea" hit the air channels again. Incidentally, Thom McAnn will sell at least one extra pair of shoes this year for sponsoring this superb pictorial history of the United States, Allied and enemy navies in World War No. 2.

One definition of good background music is that it ought never to be noticed and by this definition Rodgers' score is wanting since it is noticed and very much so. But this is no detriment to the film—quite the reverse, as in the scenic sections when the music carries the ball rather than the picture.

Bennett has shaped nine sections out of the mass of musical material which accompanied the 13-hour production and he has done a neat piece of jig-sawing.

Perhaps it is purely academic to ask whether or not this version of Victory at Sea stands up as a valid piece of music in its own right. But since most purchasers will prefer to regard the disk as a memento rather than anything else, it really doesn't make too much difference and the NBC Symphony under Bennett produces some really spine-tingling sounds.

Franck Works Engraved

Capitol releases some fine disks in time to hit the early season purchaser. Two César Franck recordings show keen awareness of that elusive factor so hard to explain but so easily recognized, without which the composer's music falls flatter than the proverbial pancake. Vladimir Golschmann does a superb job conducting the St. Louis Symphony in the *Symphony in D Minor*. The difficulty in this symphony is to reconcile its lush sensuosity with what we rather blushingly call its spiritual import. It is easy to become either ridiculous or banal in this work but Golschmann avoids any excess to provide as authentic and refined an interpretation as any we have heard.

There is not quite as much to work with in the *Franck Quintet in F Minor* for Piano and String Quartet, the music often sounding like a second rate imitation of the composer with one obvious Franckian device piled on another. But performance-wise the Hollywood String Quartet with Victor Aller, pianist, do Capitol proud and the result is a highly acceptable offering particularly for those who like the composer.

Mahler's "Titan"

Another outstanding Capitol release should do its bit to aid in the growing trend to Mahler. That composer's *Symphony No. 1 in D Major ("Titan")* is a particularly effective way to introduce the neophyte to Mahler's magnificent edifices of imagination and fantasy.

It has always been difficult for me to understand the violent passions, *pro* and *con*, for this or that composer. For my part I have been blessed with an eclectic spirit that finds me receptive to almost any music provided it's well-written and has something to say. It is true that I find as much to intrigue me in a Bach Two-part Invention as in the "Titan." But the reverse is also true—that I find the Titan as interesting as a two-part invention and that's saying a lot.

All this by way of assuring the collector that if he can rid his mind of prejudices regarding "pure" or "absolute" or "program" music or whatever, there's a fascinating experience awaiting him in Mahler. The Pittsburgh Symphony under William Steinberg makes this exceedingly plain in its well-recorded version.

Highlights of Opera

Two more of its *Highlights* series, this time the *Mozart Marriage of Figaro* and *Aida, By Verdi*. These are each one-disk condensations of the entire operas previously released under the Cetra label. As remarked before, the series offers fine singing and each disk presents the best-known items for those who don't have the patience or the cash for the entire operas. Aida enlists singers Mancini, Filippeschi, Neri and Panerai with the Orchestra and Chorus of Radio Italiano under Vittorio Gui. The same orchestra under Fernando Previtali provides accompaniments for Tajo, Gardino, Gatti and Noni in the ever-delicious Mozart.

M-G-M keeps clear of the beaten track in two valuable and diverting disks. One of these throws into high relief distinguished performances by artists of the so-called weaker sex. The English violinist, Elizabeth Lockhart, surmounts with ease the difficulties of the *Ravel Tzigane* and plays the *Chausson Poème* with rare finesse and charm. Excellent support is offered by the London Symphony Orchestra under Fistoulari.

Modern French Music

On the other side are two light but enjoyable examples of the contemporary French concerto—the jazzy *Honegger Concertino for Piano and Orchestras* with the tricky *Milhaud Concerto No. 1* for the same medium, both done to a turn by Fabienne Jacquinot with the Philharmonia Orchestra of London conducted by Fistoulari who gives every proof of a sensitive accompanying ability in all four works. The pieces go together very well and this disk deserves high rating on the buyers' preference list.

More French music from M-G-M with the release of *D'Indy Istar, Symphonic Variations for Orchestra, Op. 42*, followed by the same composer's *Prelude to Act I from "Fervaal."* The reverse side offers *Dukas' La Peri, Dance Poem for Orchestra*. Fistoulari shows a keen appreciation for the evocative music and the Westminster Symphony Orchestra of London produces some glowing color. For those unacquainted with Istar, this is the formal *tour de force* in which the variations become progressively less complicated with the theme coming only at the end—a perfect musical counterpart of the Babylonian legend where the heroine is gradually divested of her apparel as she descends into the home of the dead to redeem her lover.

As compelling as is Istar, so is the Fervaal prelude downright funny in its slavish limitation of Wagner style and texture. This is not to gainsay the lofty spirit and serious mood in which the eminent French master approaches the writing of this "music drama."

The Dukas item has the rare quality of being convincing without the ballet action on stage, and this is the only way to measure ballet music when offered as pure music.

EFREM KURTZ, conductor of the Houston Symphony, center, congratulated by Arthur Judson, r., manager of the N. Y. Philharmonic-Symphony, as David Oppenheim, director of Masterwork division of Columbia Records, Inc., presents Mr. Kurtz with a gold disk and plaque at a ceremony in the Lotos Club marking the pressing of Kurtz's 3,000,000th Columbia Record.

Segovia's Mastery

And finally, M-G-M offers a re-issue of *Andres Segovia playing Bach Chaconne and Shorter Pieces for Lute, Keyboard or Strings Transcribed for Guitar* coupled with *Bach Organ Preludes and Fugues* played by Carl Weinrich. It is good to hear Segovia's remarkable artistry in the Bach items on LP and the same may be said for Weinrich's way with the organ masterpieces. Reproduction of the guitar is outstanding with the organ coming in a rather poor second in this respect.

Just one thing, though—it is scarcely cricket of M-G-M to note the fact that these are re-issues in a tiny phrase buried in the analytical notes. There's nothing to be ashamed of in re-issuing recordings of such artistic interest and the disk is certainly highly recommended.

DISCUSSION

In opposition to those high-fidelity test records whose main appeal lies in various ear-splitting sound effects, Capitol has released a new record entitled "Full Dimensional Sound," which emphasizes the musical values that can be achieved through ideal recording techniques. Both popular and classical selections are demonstrated and an interesting booklet explaining technical aspects is included. . . . The first recorded performance of Berlioz' Lelio has been released by Vox. This work was actually conceived as the second part of the Symphonie Fantastique. . . . Haydn Society has recently issued a set of recordings reproducing the music contained in the book, Masterpieces of Music Before 1750. . . . Good Listening, authored by Robert Darrell, is a good book to serve as guide to and published by Alfred A. Knopf, Inc., those seeking assistance in building a record collection. . . .

The first record completely devoted to woodwind band ensemble has been pressed by the Eastman Wind Ensemble, directed by Frederick Fennell and released by Mercury. This recording includes music by American composers George Schuman, Morton Gould, Robert Russell Bennett and Vincent Persichetti.

L. L.

Cincinnati Symphony Opens 59th Year

By Louis John Johnen

CINCINNATI. — Cincinnati's 59th Symphony season began imposingly in historic Music Hall with the concert pair of Oct. 9-10, when the massed sonorities of Hans Kindler's transcription of a Frescobaldi Toccata rolled through the auditorium. The orchestra strings appeared to excellent advantage in the Adagio for Strings by Samuel Barber, which Conductor Thor Johnson had programmed in memory of Senator Robert A. Taft, who from 1917 to 1939 had been a board member of the Cincinnati Symphony. The only weak link in an otherwise strongly-chained program was the Schumann "Spring" Symphony, No. 1; its pastel shades were too garish and summery in their sharp contrasts, while the lighter spots failed to gambol and frolic in their accustomed playful manner. In compensation, the Suite No. 2 of Daphnis and Chloe by Ravel shimmered in prismatic revels.

The second pair of concerts a week later presented Robert Casadesus in a sensitive and finely shaded performance of the Beethoven Piano Concerto No. 4. Replete with fastidious elegance, rather than loud thunderings at fate, it was Beethoven à la Chopin, but none the less delightful. The "Enigma" Variations by Elgar, a work that evidently lies close to the heart of Thor Johnson, was given a great warmth that was heartily personal. The conductor, expending meticulous care in both volatile and sedate passages, brought the piece to a majestic close.

New to the United States was Galdreslatten, a symphonic dance with passacaglia by Harald Saeverud. It is a clever conceit that bespeaks the craftsman rather than the original creator, but gathers interest as it approaches the end. Judgment is reserved for a second hearing. The Leonore Overture, No. 3 by Beethoven lacked the monumental quality that sets it apart as one of the world's masterpieces.

Siepi and Seefried Recitals

Recital artists shone luminously in the opening weeks of the Cincinnati season. Cesare Siepi, basso of the Metropolitan Opera, opened the Artist Series on Oct. 14, with a recital that did full justice to a disciplined musical intelligence, whose vocal power and beauty easily project poetic concepts to an audience. In passing, it might be mentioned that the Cincinnati Artist Series is the oldest of its kind in the country. But, like so many of his operatic brethren, Mr. Siepi was most at his ease in dramatic excerpts, such as the King's aria from Don Carlos by Verdi. This does not mean to disparage the singer's achievements in the field of the German lied or Ravel's Don Quichotte. It merely suggests that his effectiveness was most pronounced in his operatic fare.

Quite different is it with Irmgard Seefried, whose American debut was made with the Cincinnati Symphony two years ago, and whose first lieder recital here on Oct. 20 with the Matinee Musicale Club, was an occasion of unalloyed delight. Superlatives sound stale, flat and unprofitable in the face of such excellence in voice, technique and absorbed communication. To pick out one song or style above the others in her unhackneyed program would be extremely difficult. Paul Ulanowsky, outstanding among accompanists, was a collaborator on equal terms. So long as there are Irmgard Seefrieds left, no one need be concerned about the future of the recital.

La Salle Quartet Bows

In its effort to increase interest among the young in stringed instruments, the College of Music has called within its walls the La Salle String Quartet, whose aim it will be to spread the gospel of good chamber music and to fill the first string chairs in the College of Music orchestra. With the intriguing caption of "Renaissance in Strings," these newcomers to the community appeared at gracious Alberly Manor in the first of a chamber series. The four young players displayed a delightful blending of tone, commendable balance and precision. They gave a reading of the Mozart D major Quartet (Q. 155) that was expressive in its fluidity, and played the Ravel Quartet with dash and fleetness. Patricia Miller, a contralto of promise and dramatic ability, assisted in a group of songs by Tchaikovsky and an aria from Samson and Delilah. Frederick Gahr was her able accompanist at the keyboard.

Music Guild Opens Season

Despite financial struggles, the local Music Drama Guild opened its season with a splendid production of Brigadoon, with Hubert Kockritz as the dependable musical director. Season ticket sales brought less than a third of the amount which had been estimated as needed to carry on, but the Guild's corporate faith and enthusiasm lifted its members over initial difficulties. This group is again proving its ability to put on opera in English on a potentially self-supporting basis.

The premiere of the musical play coincided with the appearance of the Guard Republican Band of France, one of the foremost attractions offered here in a long time. This aggregation of artists is comparable in virtuosity, tonal refinement and nuance to a first-rank symphony orchestra. Under Capt. François-Julien Brun's direction, the group gave particularly impressive readings of Debussy's Prelude to the Afternoon of a Faun and Strauss' Till Eulenspiegel.

All in the Family

Sister Act

ALICE and ELEONORE SCHOENFELD will be heard on Nov. 21 in an all-Bach program in the Los Angeles 20th Annual Bach Festival at the First Congregational Church. On Oct. 4, the Schoenfeld Trio (Alice and Eleonore Schoenfeld and E. Rebner, piano) gave a program in the Los Angeles County Museum Chamber Music Series. The Misses Schoenfeld recently returned from a tour of northern California including concerts in San Francisco, Oakland, San Jose and elsewhere. They appeared at Occidental College and for the music faculty of UCLA, University Friends of Music.

"Met" and AFM Disagree

As Musical Courier went to press, the Metropolitan Opera and Local 802, American Federation of Musicians, were still in the midst of negotiations for a contract covering the orchestra for the coming season. On Oct. 26, a spokesman for the AFM stated that an impasse existed between the two, but that the union was willing to continue its negotiations.

One point of dispute was the allocation of an extra week's salary for the orchestral players, as the Opera has a schedule of 28 weeks this season instead of 29, as last year. The company agreed to pay the musicians for an extra week, but wishes to do so in a single amount. The union demanded that this sum be divided by 22 weeks, the period during which the company is giving New York performances this season, and the resulting sums added to the regular salaries, increasing the rate by an average of $6 weekly. The opera organization was said to be fearful that this might be made the basis for a future contract negotiation. The AFM called a press conference to explain the background of its demands on Oct. 27.

Judson Names Chapin Press Head

Arthur Judson announces the appointment of Schuyler G. Chapin as director of press and public relations for the Judson, O'Neill and Judd Division of Columbia Artists Management, Inc.

Unger in England

Dr. Heinz Unger left for England after his CBC concert on Oct. 26. He is presenting two works by Alexander Brott of Montreal on BBC shortwave.

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The Trial, Hansel Produced at City Center

The eagerly anticipated American premiere of Gottfried von Einem's opera The Trial, with a libretto after the novel by Franz Kafka by Boris Blacher and Heinz von Kramer, was given in an English version by Ruth and Thomas Martin by the New York City Opera Company on Oct. 22 before a sold-out house. Advance reports, in part highly laudatory, in part quite critical, had preceded the event, so that curiosity ran high among those attending.

As always seems to be the case, the truth—in this reviewer's opinion—lies somewhere between the two extremes of judgment. Von Einem is too good a theatre man to write anything that would not be effective on stage, and that would not be contrived in a craftsmanlike way—a quality which in itself deserves praise. On the other hand, in this work, his melodic invention is highly derivative, influenced by Richard Strauss and Mahler. The rhythmic skeleton of the score dwells too often on recurring devices such as repeated percussion effects, and an intentional monotony, to heighten the tension. Only once is there a lyric episode of any considerable sort, the aria "Sometime" by Joseph K., the protagonist, which sums up his feelings and emotions. Otherwise, the melodic phrases are short, used rather as a rest in the relentlessly harassing rhythmic propulsion. Where there are ensemble numbers, they are the outgrowth of the stage situation and are not apparently dictated by musical necessity.

Freudian Influences Seen

Godfather of the libretto and the most noticeable influence on the work is Dr. Siegmund Freud. The whole action is based on one of the central problems of his psychoanalytic system, the "guilt" complex. This is the real stumbling block for Joseph K.; its inevitability is the motivation for his actions and the actors are more or less the incarnations of his waking dream. Of course, the parallels to the despicable techniques of totalitarianism are evident. Von Einem, like Kafka, is a member of a post-war generation, with all the inevitable frustrations and feelings of rootlessness.

Since the work was reviewed after the Salzburg and Berlin performances in this publication, it seems unnecessary to describe the action again in detail. The opera received a production which did it credit. Joseph Rosenstock conducted an orchestra which played with great delicacy, so that the structural devices of the score were always favorably exposed and the singers' voices were almost never drowned out. The entire production was devised and directed by Otto Preminger, formerly director of the Theater in der Josephstadt, Vienna, and now a film director in the U.S. He moved his singers with musical understanding and most effectively on the constructivist stage which Rouben Ter-Arutanian had designed with imagination. Against a cyclorama enclosing the stage, depicting an endless row of menacing skyscrapers, he placed small units of easily movable settings in which the individual scenes took place. With ingenious lighting by Jean Rosenthal, the action had an appearance of the unreal, reflecting the eerie character of the actions.

Cast Deserves Credit

The leading role of Joseph K. was sung by the highly musical young tenor, John Druary, who did his best to enliven the guilt-plagued hero. Vocally, he seemed tired by much rehearsal, but he deserves credit for his delineation. The triple assignment of Frl. Burstner, the Wife of the Court Attendant, and Leni the Nurse, was excellently taken care of by Phyllis Curtin, who vocally and histrionically was convincing. The three love scenes between her and Joseph K., musical expressions of utter frustration and guilt consciousness, were highlights of the performance. Other successful participants included Lawrence Winters, taking over several assignments, most impressive as the Priest in the last scene, symbol of the inevitable, stark and all-controlling unseen Power; Norman Treigle, Emile Renan, Edith Evans, Luigi Vellucci, William Wilderman, Michael Pollock, Leon Lishner, Ralph Herbert, William Starling, Richard Torigi, Arthur Newman, Theresa Gannan, Jon Crain, Thomas Powell and Rumel Goodwin. They all did themselves proud in this lament of a second "lost generation."

The audience, impressed by the performance, if depressed by its rather hopeless subject, was visibly moved and paid respectful homage to all participants, including the composer.

H. W. L.

Hansel Restaged

Hansel and Gretel entered the repertory of the New York City Opera Company on Oct. 14, in a gaily dressed and musically effective performance in English. The City Center forces are usually successful with musical works staged in the sophisticated-naïve story book style, and this production was one of the most delightful it has put on in that genre.

The use of a transparent curtain portraying woodland motifs and animals, with interlacing tree limbs, through which one glimpsed the forest set behind it, was effective in creating the proper atmosphere during the overture. In fact, Rouben Ter-Arutunian's scenic designs and costumes are delightful throughout. The first act had a small cottage with one side open to the audience in an awesome Black Forest setting. The second scene in the mountains was somewhat impressionistic, with a golden mountain which obligingly moved aside behind a cloud-bank to reveal the angels' tableau (beautifully staged with miming suggesting mediaeval altar paintings). The final episode also had many fanciful features, including a stylized gingerbread house, through the chimney of which the witch was projected as a whizzing broom during her dance. Trees had a way of moving accommodatingly for scenic purposes.

Herman Geiger-Torel, who has been associated with opera productions in Toronto, staged the work with much animation and unhackneyed ideas. One detail was the appearance of the Sandman in a knotted hole of a tree-trunk. The witch was definitely more colorful than usual, with vari-hued, billowing petticoats, an ashen mask, and some suggestions of the Walt Disney film style. Pasteboard animals emerged from the forest at a few intervals—in short, a production to please both sophisticates and youngsters. The lighting by Jean Rosenthal was particularly expert.

Schippers Conducts

Humperdinck's melodious and folk-inspired score was performed with considerable vitality and charm under Thomas Schippers' alert conducting. The orchestra played with suave effect, and although at the opening some details of proportion of voices to instruments needed smoothing out, this was a production that would have done credit to any opera house.

The cast had young and believable protagonists in the case of Laurel Hurley, a pert and mischievous Gretel, who sang with professional surety and acted with much grace and charm, and Frances Bible, who gave to Hansel boyish *gaucherie* and strongly assertive mood, while her lines were proclaimed with warm voice. The Mother was sung appealingly by Willabelle Underwood, though with some lack of vocal power and dictional clarity. Especially jovial and distinct was Richard Wentworth's portrait of the Father, which in makeup and deportment suggested Varlaam in Boris. A real *tour de force* was Claramae Turner's mature impersonation of the Witch, which had a sense of drollery as well as ferocity, and whose cackling tones were mitigated with some excellent singing. The smaller roles of the Sandman and the Dew Fairy were sung with clarity and appeal by Teresa Gannon and Emily Cundari, respectively, the latter presenting a delightful picture in her silvery garb.

The audience was so enthusiastic as to foretell a successful run. R. M. K.

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32 Pianists Play at Steinway Centenary Concert

Steinway Centenary Concert, Oct. 19, E.—To celebrate the 100th anniversary of Steinway and Sons, a concert was arranged in which 32 renowned pianists, the Philharmonic-Symphony, the First Piano Quartet and Dimitri Mitropoulos, doubling as conductor and as solo pianist, shared honors. A gala audience filling Carnegie Hall completely was sprinkled with celebrities, artists, civic leaders and government officials, who apparently enjoyed the proceedings to the full.

The concert opened with Josef Hofmann's arrangement of the National Anthem, played by 10 pianists on as many Steinway Grands lined up the full width of the stage. They were Ania Dorfmann, Sascha Gorodnitzki, Gary Graffman, Skitch Henderson, Constance Keene, William Masselos, Menahem Pressler, Franz Rupp, Gyorgy Sandor and Nadia Reisenberg. The Meistersinger Prelude and MacDowell's Indian Suite No. 2 followed as orchestral offerings. With Mitropoulos at the piano (an instrument with plexi-glass top so that his occasional beat could be seen by the whole orchestra and he could survey the ensemble) the finale from the Prokofieff Concerto No. 3 for piano and orchestra closed the first program half.

Later the First Piano Quartet (Messrs. Garner, Edson, D'Attili, Mittler) performed the world premiere of Morton Gould's Inventions for four pianos and orchestra, especially written for the occasion. It displayed to advantage the craftsmanship of the composer, and was played to perfection by the four artists and the orchestra under Mitropoulos, proving a splendid composition greatly appreciated by the audience. The Chopin A major Polonaise then was played by another ten pianists in unison—Ethel Bartlett, Alexander Brailowsky, Sidney Foster, Gaby Casadesus, Moura Lympany, Rudolph Ganz (who acted as the leader of the soloists, succeeding marvellously in keeping things on an even keel), Eugene List, Rae Robertson, Beveridge Webster and Guiomar Novaes.

Following the Suite from The Three-Cornered Hat by Falla by the orchestra, the concert closed with Sousa's The Stars and Stripes Forever, arranged for multiple pianos and orchestra by Morton Gould. At the instruments were Ellen Ballon, Jacques Abram, Erno Balogh, Robert Casadesus, Abram Chasins, Leonid Hambro, Jan Smeterlin, Alexander Uninsky and Muriel Kerr. A seemingly endless ovation followed, during which all 32 soloists, Mr. Mitropoulos and the orchestra were on stage and which only ended with the houselights going up.

Afterward, Mr. and Mrs. Theodore Steinway entertained 1,500 invited guests in the great ballroom of the Waldorf-Astoria at a lavish dinner party which lasted into the wee hours of the morning.

H. W. L.

THE KNITZER STRING QUARTET, quartet in residence at Cleveland Institute of Music, opened the faculty recitals on Oct. 14, and will close the series on May 12. Intervening programs present Arthur Loesser, pianist, Nov. 4; Ernst Silberstein, cello, Dec. 2; Marie Simelink Kraft, mezzo-soprano, Jan. 13; Kurt Loebel, violin, and William Kurzban, piano, Feb. 3; Irvin Bushman, baritone, March 3; Marianne Matousek Mastics, piano, March 24; and ensemble music, April 21. Members of the quartet are, l. to r., Frederick Funkhouser, Ernst Silberstein, Joseph Knitzer and Kurt Loebel.

Kaufman in European Concerts

Louis Kaufman, violinist, and his wife Annette, pianist, are on a four months concert tour of Europe. On Sept. 6, Mr. Kaufman was heard in a Telemann Concerto for the BBC Third Program with the Philharmonic Orchestra, conducted by Patrick Savil; on Sept. 20, in the Bohuslav Martinu Concerto with the Radiodiffusion Française, and the end of September Mr. and Mrs. Kaufman set off for engagements in northern Europe, where he played a series of Vivaldi Concertos in Copenhagen for the Danish Radio and gave the world premiere of a new concerto by Dag Wiren in Stockholm on Oct. 25.

Canadian Male Chorus Sings Here

Concluding their fifth tour of the eastern United States, L'Orpheon des Trois Rivieres, 30-voice male chorus from Three Rivers, P.Q., gave a concert on Oct. 10 in Carnegie Recital Hall. This year's tour, sponsored officially by the Province of Quebec and its Prime Minister, Maurice L. Duplessis, also included appearances in Albany, N. Y., Washington, D. C., and Hartford, Conn.

Centenary Steinway Grand Introduced to Public

Steinway & Sons dedicated their new electronic carillon atop their building on 57th Street at 4 p.m. on Oct. 20, and introduced the new Centenary Grand Piano at a reception the same day, attended by several hundred Steinway dealers from this country and abroad, as well as some 1,000 from music and other circles.

The new model, created by Walter Dorwin Teague, industrial designer, is contemporary, marked by simplicity of line, the finish being mahogany, with round legs having ferules and caps of brass. This is a departure from the usual Steinway conservative design, and the firm feels it may accentuate an already noticeable trend back to small grand pianos.

The following day, Oct. 21, Steinway dealers from 200 American cities and many foreign countries, including France, Germany, England and Denmark, met at Steinway Hall for a business session. It was addressed by members of the Steinway family; by Clay Sherman, of San Francisco, chairman of the Steinway Dealers Centennial Committee, and leading foreign dealers. The purpose was to discuss sales methods and industry prospects for the Centennial season, continuing through National Music Week next May.

Greencastle-DePauw Series

The new Greencastle-DePauw Civic Music Association in Indiana successfully completed a drive for 1,500 members, including 1,000 DePauw University students. The series opens Nov. 18 with a recital by Milstein, and will also present the Singing Boys of Mexico; Robert Rounseville, and Luboshutz and Nemenoff.

Alexander New Vice-President Of Community Concerts Inc.

Kenneth Alexander has been elected vice president of Community Concerts, Inc., and a member of the board of directors of Columbia Artists Management, Inc. Mr. Alexander was formerly an account executive with the J. Walter Thompson Co., where he was in charge of radio and TV advertising for Radio Corporation of America. He directed nationwide broadcasts of the Boston Symphony and Pops Orchestra, and was associated with NBC and its TV network, as producer of the Kraft Television Theatre, and also with 20th Century-Fox Films Corp. in Hollywood.

Mr. Alexander will devote his skills gained in these fields to maintaining effective presentation of concerts for the various Community Concerts audiences.

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New York Concerts Introduce New Works

CARNEGIE HALL

Philadelphia Orchestra, Ormandy conducting, Oct. 13, E.—The opening concert of the series was an event of aural enjoyment and musical delight. The program began with Ormandy's transcription of Bach's Passacaglia and Fugue in C minor, a musicianly adaptation which strongly stresses the original design and expressive intent; it was played with consummate awareness of its structural demands. Brahms' Fourth Symphony closed the first half. Mr. Ormandy attacked his task as a romantic, made the work sing to the full. In the last movement, the masterfully built Passacaglia, he achieved climaxes of impressive grandeur though never overstepping the limits drawn by the composer.

Hindemith's Concert Music for String Orchestra and Brass Instruments, op. 50, written for the 50th anniversary of the Boston Symphony and premiered by Koussevitzky in 1931, juxtaposes a large string choir with the brass. Written with his usual skill in a contrapuntal style of great clarity, the work represents Hindemith at his best, in craftsmanship and in inspired mood. The two movements abound in musical ideas, utilized to the full up to the climax of the work, a majestic peroration of dramatic sort.

Debussy's La Mer closed the evening in a reading which exposed the orchestra's magic sounds to the full. An ovation greeted conductor and ensemble.

H. W. L.

N. Y. Philharmonic-Symphony, Mitropoulos conducting, Oct. 15, E.—Mitropoulos opened the concert with Mendelssohn's "Reformation' Symphony. He was able to interpret the work (which today sounds pompous and in many places sentimental) in an objective manner which stressed its merits and obscured its shortcomings. The orchestra "sounded" beautifully, in magnificent balance.

As a novelty he played Gottfried von Einem's Capriccio, op. 2, the product of a fine orchestrator and a creator of uncommon rhythmical feeling. The work falls into three easily discernible parts —a lively allegro, a lyric andante, and a closing allegro. This A-B-A structural scheme Einem fills with excellently treated musical ideas. Imagination is evident in the manner in which the material is used and projected on the orchestral canvas. The performance had a rousing success. Composer and conductor appeared repeatedly on stage to acknowledge applause.

The soloist was Yehudi Menuhin in Viotti's Concerto No. 22, in A minor (as transcribed by Kreisler) and Bartok's Rhapsody No. 2 for violin and orchestra. While the renowned violinist did not seem quite at ease in the Viotti piece as to pitch and technical accuracy, he gave his all to the Bartok work, which received a reading of authenticity. He had a warm reception by the audience.

H. W. L.

Concert of Canadian Music, Stokowski conducting, Oct. 16, E.—This concert by Leopold Stokowski and his Symphony Orchestra, sponsored by BMI and BMI, Canada, and other Canadian organizations, brought to our city for the first time an evening entirely devoted to music by composers of that Dominion. It proved by its high standard of compositorial effort that the creative forces at work across our northern border are important contributors to the contemporary musical scene. All the composers owe a debt of gratitude to Stokowski, whose interpretations in their clarity, imaginativeness and aural appeal were of great beauty.

In the presence of many Canadian officials who had made the trip to New York to attend the event, the concert opened with Pantomime by Pierre Mercure. This 26-year-old composer, who undoubtedly received his inspiration from Stravinsky, contributed a piece of rhythmic vitality and colorful inspiration. Alexander Brott's Violin Concerto, a three-movement work in the classic concerto form, was interpreted with exquisite musicianship by Noel Brunet. Its contrapuntal design shows marked craftsmanship, its thematic ideas an imaginative creator. Colin McPhee contributed his symphonic poem, Tabuh-Tabuhan. The composer lived for a long time in Bali and his harmonic style is strongly influenced by the gamelang orchestra and its oscillating colors. The piece is a fascinating exhibition of Far Eastern impressions set forth with dramatic power and on a colorful canvas.

The exquisite voice of Lois Marshall was heard in two enchanting songs by Godfrey Ridout to equally beautiful poems by John Donne. These two Mystical Songs for high voice and orchestra were written for the occasion within 24 hours, but the works, in the consummate interpretation of soloist and orchestra, were deeply impressive. Antiphonie by François Morel, another young composer, has a jewel-like archaic quality. Its shifting intervals create a thematic pattern of angular quality which is highly interesting and provocative.

The concert closed with the Coronation Suite by Healey Willan. The five-movement work, performed four times over Canadian and overseas networks, was commissioned by the Canadian Government as a salute to the young Queen. (Willan also wrote the homage anthem for the Coronation ceremony, the first time that a Commonwealth composer was assigned this significant honor.) The Suite is the work of a fine craftsman and is dignified and substantial. The performance, given by the Westminster Choir (Dr. John Finley Williamson, director), was stirring in its sonorities and impressive in its delivery. Stokowski, the choir, the orchestra and Miss Marshall were the objects of prolonged ovations.

H. W. L.

Ruggiero Ricci, Oct. 14, E.—One of the front rank artists in his field, Ricci gave exquisite and exciting delineations of two sonatas for unaccompanied violin. He played as the closing number of the first half Bartok's Sonata for violin alone, showing perception of every detail of this demanding work. After intermission the local premiere of Prokofieff's solo Sonata in D major, op. 115 (1947) was given. The work had received its American premiere this summer in Aspen by Szymon Goldberg. It is a jolly piece, the first movement a march, the second a lyric episode, and the third a brilliant finale. Ricci played it with consummate technical and musical finish.

Pergolesi's Sonata in E major, No. 12, and Beethoven's Sonata in G major, op. 30, No. 3, both in collaboration with the excellent Carlo Bussotti at the piano, received interpretations of understanding and technical adoitness.

Special credit must be given to the artistic sense of Mr. Ricci for choosing as closing group not the usual small pieces but four short sonatas; Brahms' Sonatensatz, Mozart's Sonata in C major (K. 404), Weber's Sonata in D minor and Paganini's Sonata in E minor No. 12. As judged by the enthusiastic applause and demand for encores, this choice seemed highly effective from an audience point of view.

H. W. L.

Joseph Szigeti, Oct. 20, E.—Those present at Szigeti's recital were witness to an evening of purest musical delight. The master interpreter, with his characteristic uncompromising attitude, had devised a program which catered not

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at all to those expecting purely technical display. He made the musical content of the works the justification for his programming and their stylistic appropriateness the deciding factor.

Following Tartini's Sonata in G major, in which he was assisted at the piano by the excellent Carlo Bussotti, he proceeded to give an authoritative reading of Prokofieff's Sonata in D major, op. 115 (1947), for violin alone. Purity of tone, clarity of technical delivery, and musical fancy made the performance a memorable musical event. The same composer's Song without Words in B minor (1925), dedicated to Szigeti, showed Prokofieff still strongly influenced by French music of this particular period. This seems also to have been the case with Stravinsky's Variation d'Apollon (from Apollon Musagete) (1928). Both were played with unfailing stylistic delicacy and tonal beauty. Beethoven's Sonata in F major op. 24 ("Spring") closed the first part of the program, in a reading of classic simplicity — music-making of highest order.

The climax of the evening was the second half, entirely devoted to Bach's Partita in D minor for violin alone. Not only the famous Chaconne, but the entire work was played with deepest immersion in its structural and tonal requirements. The variations were adorned with every imaginable hue and color, variety of mood and diversity of nuances, in a gripping performance of epic proportions. A long ovation and many encores followed. H. W. L.

TOWN HALL

Nelson and Neal, Oct. 6, E.—The duo-pianists devoted the first half of their program to contemporary works. Bernhard Heiden's Sonata for piano, four hands (1946), George Rochberg's Cappriccio for two pianos (1949) and Benjamin Britten's Introduction and Rondo alla Burlesca (1949) were performed here for the first time. For this pioneering of contemporary music, though the compositions were not of great importance *per se*, the interpreters deserve special credit. After intermission, they offered Bach's Fugue in F minor, transcribed by Mednikoff, Chopin's Rondo in C major and Brahms' Variations on a Theme of Haydn. The well integrated performances spoke well for the refined ensemble art of the team. Their playing of the complicated Brahms score was uncommonly transparent and lucid. More shading in various places would have added to the over-all colorfulness of the tonal reproduction, but the general picture conveyed was one of competence, artistic conscience and responsibility to the music. The audience clamored for four encores. H. W. L.

Philharmonic-Symphony of N. Y. Wilfrid Pelletier conducting, Oct. 10, A.—The opening of the 31st season of Young People's Concerts, introductory course, found an audience of the youngest listeners welcoming their new conductor. Mr. Pelletier opened the concert with the Trumpet Voluntary by Purcell-Wood. Next came a demonstration of rare old instruments by Dr. Emanuel Winternitz, illustrated by Philharmonic members.

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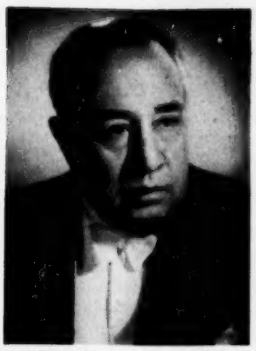

AGAIN VISITING U. S. . . . Martti Turunen, conductor of the Helsinki University Chorus of 60 men singers, which arrives in New York on Nov. 1 for its first American tour in 15 years. Mr. Turunen, who conducted this chorus in its initial visit here, will again direct the ensemble, which is under the patronage of Sibelius. The tour opens at Yale on Nov. 4, and a Manhattan appearance will be in Carnegie Hall on Nov. 15. Four appearances will be with the Boston Symphony, Nov. 6-7, and with the Cincinnati Symphony, Nov. 20-21. The itinerary includes the Pacific Coast and Canada.

First movement of the Mozart Two-piano Concerto (K. 365) was spiritedly played by Ronald and Jeffrey Marlowe, talented youthful twins from Philadelphia. Nelson Olmsted was the effective narrator in Gillis' The Man Who Invented Music. The "surprise celebrity" was Gladys Swarthout, who sang two arias from Carmen with color and gusto. The concert closed with a medley of works by Leroy Anderson. Mr. Pelletier proved a genial interlocutor and a skilled conductor, though the loud-speaker system could have been better adjusted at times. There was loud approval by the young audience both after and during numbers. R. K.

Bozidar Kunc, Zinka Milanov, Aurora Mauro-Cottone, Zlatko Balokovic, Oct. 11, E.—An evening of beautiful sound was provided by the original works of Bozidar Kunc as presented by the composer and the distinguished guest artists. The first half offered the A flat major Sonata, a group of six Bagatelles, small charming studies in various keys for solo piano, played discerningly by Mr. Kunc; and a first performance of a sultry dramatic duo-piece titled Ballet Scene, superbly played by Mme. Mauro-Cottone, at the piano, and Mr. Kunc. Zlatko Balokovic, with the composer as accompanist, was heard in two skimmering numbers for violin and piano, a third piece being added. Radiant in voice and personal beauty, Mme. Milanov sang two Songs for Soprano, admirably negotiating the difficult heights of the vocal line and giving poignancy and depth to the emotional sweep of the text. An encore song, The House Is Empty, had to be repeated. Mr. Kunc played in closing a Nocturne in C minor and Capriccio in A major. He writes for voice and instrument with musical understanding and technical skill. His palette of colors, as disclosed in this program, is not of wide scope but full of color and warmth. He strives for intensity rather than strident force, and there are overall sweetness and melodic delicacy in his works that one often finds delightful. M. C.

Gilda Mühlbauer, N. Y. debut, Oct. 12, A.—Holding the interest of a good-sized audience through two hours of taxing violin demands, finely negotiated, this attractive artist from Brooklyn, winner of the Walter W. Naumburg Musical Foundation Award, made an auspicious bow. Miss Mühlbauer, a pupil of Louis Persinger, possesses a tone of resonance and rare singing appeal. It is not large, but full and secure in all positions. The harmonics are of unblemished purity, the bowing is correct, and the technical mastery prodigious. In short, she gives promise of a brilliant career both as a musician and performer.

The Andante movement of the Mendelssohn Concerto, negotiated with depth of feeling, allowed the violinist to reveal an exquisite legato tone without over-sentimental bathos. Her audience interrupted with spontaneous applause at several times during the recital.

Miss Mühlbauer had the capable piano support of Brooks Smith in her program, which also included the Sonata in D Major, Vivaldi-Respighi; Sonata in G Major, op. 78, Brahms; Sonata (Ballade) in D Minor, op. 27, No. 3, Ysaye, for violin alone; Praeambulum, Albert Stoessel; Nocturne in C sharp minor, Chopin-Milstein; 24th Caprice, Paganini; and Ruralia Hungarica, Dohnanyi. H. I. B.

William Dale, N. Y. debut, Oct. 12, E.—The recital was distinguished by the first local performance of a Sonata for Piano by William Rice, a former fellow student of the performer at Yale. The Sonata holds the listener's interest. It is well written, imaginative, well constructed and with fine sound-combinations. After an introduction-prelude of impressionistic coloring, the theme develops in a Chopinesque vein with a melodic arch spun above a thematically meaningful accompaniment of chords, and ends with a fugue to which Hindemith was godfather. Mr. Dale was a convincing interpreter. He is a fine musician with a keen perception of the structural design of the works he plays. A shortcoming is his touch, which is rather colorless, though in two preludes by Debussy he showed remarkable sensitivity and perception. Mozart's Sonata in C major (K. 330) and Brahms' Variations and Fugue on a Theme by Handel revealed some technical shortcomings.

(Continued on next page)

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(*Continued from preceding page*)
But, since basic musicianship is present, these failings might be remedied. The concert closed with Chopin's G minor Ballade and encores. H. W. L.

Appleton and Field, Oct. 14, E.—Ten years of collaboration have made the team of Appleton and Field a well integrated and inspired ensemble of high artistic purpose and goals. The program opened with Brahms' Haydn Variations, played with fine musicality and clear technique. Hindemith's Sonata (1942) followed in an understanding interpretation of its contrapuntal design. Schubert's Fantasie in F minor (one piano, four hands) was done with fine romanticism and technical dexterity.

A new piece by Norman Dello Joio. Aria and Toccata, received its world premiere. The composition has all the characteristics of Dello Joio's individual work. The Aria of serene melodic wealth is interestingly scored for the two instruments, and the Toccata shows the contrapuntal mastery of the composer. The piece is a definite enrichment of the two-piano literature and was received with great applause.

Five excerpts from Bartok's Mikrokosmos in the composer's own arrangement for two pianos, two pieces by Tailleferre titled Jeux de Plaine Air—impressionistic bon-bons with cream filling—and Ravel's Feria formed the closing group. Many encores followed.

H. W. L.

Lehar Memorial Concert, Oct. 16, E.—With the beautiful Ilona Massey as mistress of ceremonies to reminisce about her meetings with the master and to sing the haunting Warum hast Du mich wach gekuesst?, this program of lilting music included excerpts from The Merry Widow and The Count of Luxembourg; Dein ist mein ganzes Herz, sung in English, German and Hungarian; and the Gold and Silver Waltz, as well as several Lehar songs rarely heard on this side of the Atlantic. The second half was devoted to a concert performance of Frasquita, an operetta tried out on the road in the U. S. many years ago with none other than Geraldine Farrar in the title role. The music was charmingly performed by a group of artists including Ralph Herbert, Miklos Gafni, Ingrid Hallberg, Paul Gavert, Virginia Mott and Dolores Mari. The musical director, Franz Kramer, also the excellent arranger of all the music for two pianos, and his duo-piano associate, G. W. Sprecher, gave fine support to the singers. One of the features of this intimate occasion was Miss Massey's introduction of some of Lehar's renowned interpreters who were present, including Vera Schwarz, Richard Tauber's brilliant co-star in so many of the operettas, and Martha Eggerth and Jan Kiepura, heard in the successful revival of The Merry Widow several years ago on Broadway. A. E. S.

Claudio Arrau, Oct. 17, A.—Opening his presentation of the 32 piano sonatas by Beethoven in a cycle of seven recitals, the eminent artist offered the sonatas in C major, op. 2, No. 3, the "Les Adieux," op. 81a, the A flat major, op. 110, and F minor, op. 57, "Appassionata." On his entry he was greeted with an ovation which resumed after each sonata and climaxed at the end of the recital. These plaudits were well deserved, for Mr. Arrau showed deep artistic immersion in his formidable task. That he is technically in command of the manifold difficulties of these works does not need to be stressed. But his musical interpretations, his consciousness of stylistic demands in sonatas which belong to such different epochs, revealed convincing variety and subtle understanding. If in details this reviewer sometimes was of a different opinion as to certain passages, the masterworks take various aspects with those of emotionally different reactions.

Perhaps not since the cycles of the late Artur Schnabel have Beethoven's piano sonatas been treated with greater reverence, more understanding and deeper humility than by Mr. Arrau. After the virtuoso performance of op. 2, the very individual interpretation of op. 81a, there was the deeply searching reading of op. 110, and the "Appassionata" in its directness and exemplary awareness of tempi was a fitting climax to an afternoon of importance.

H. W. L.

Emil Acedo Mayore and **Vera Bela,** Oct. 17, E.—Mr. Mayore possesses a smooth, beautiful tenor voice, a pleasant relief from many who blast their tones. He sang most of his program *mezza-voce,* so that when he did employ *forte,* it was all the more impressive. His voice is flexible and lends itself equally well to romantic, dramatic and rhythmic numbers. His rendition of Eli Eli and No puedo ser (from La Tabernera del Puerto) were especially fine, and the final part of his program brought ovations and encores.

Vera Bela, coloratura soprano, also has an exceptional voice, clear, agile and sweet, which she employed with artistry. Her poise, and beauty added to her performance. She was equally at ease in dramatic numbers. Li Volsi, at the piano, was a good accompanist.

M. D.

Doris Trotman, Oct. 18, 5.30 p.m.—Discriminating taste in program selection plus well-schooled singing brought a refreshing atmosphere into this recital. The singer's flair, interpretative fluency in contrasting moods and innately sweet vocal quality were marked assets. High peaks of the excellent list were the unfamiliar Cavalli songs; the six Poèmes de Paul Eluard, exquisitely set by Georges Auric; Purcell's Ariette from The Fairy Queen, and the Gentle Little Boat excerpt from Stravinsky's The Rake's Progress. Miss Trotman closed with three songs from Chanler's The Children and several Spirituals. David Stimer was an artistic aid at the piano. M. C.

Little Orchestra, Thomas Scherman conducting, Oct. 19, E.—The Little Orchestra's seventh season opened before a good-sized audience, proving that it has become a New York institution enjoying the approval of audiences who care for interesting programs. The opening list was no exception to this rule. It started with Pergolesi's Stabat Mater, sung very well by Ann Ayars, soprano, and Sandra Warfield, contralto.

Paul Creston's Symphony No. 2, op. 35, previously presented by the Philharmonic under Rodzinski and the Philadelphia Orchestra under Ormandy, in a re-hearing confirmed earlier favorable impressions. It is healthy music, written by a consummate musician—which sings and has a rhythmic drive which captivates the listener. The performance was inspired, and the applause necessitated the composer to take three bows from a box.

The second half was devoted to a concert performance of Stravinsky's *opera buffa,* Mavra. This story of the household deserted by its cook, in whose place is hired Mavra, ostensibly a woman, in fact the daughter's boy friend Vassili (only to be discovered shaving by his mistress, who returns from shopping unexpectedly), has been adorned by Stravinsky with music which is hilariously funny. It is always appropriate in stressing the situation and highly inventive. The orchestration, which almost entirely eliminates string instruments, employing woodwinds and brass (and thus sounding like a military band), also abounds in comedy effects. Before the opening of the excellent performance, David Randolph, seated at a table, explained the plot and "built" the setting. Then Misses Ayars and Warfield, Ruth Kobart and John Druary enacted the little opera (playing time only 25 minutes) to the delight of the audience.

H. W. L.

CARL FISCHER HALL

Collegium Musicum, Oct. 18, 5.30 p.m.—The first of three chamber music concerts was given by this fine ensemble, previously heard at the Circle-in-the-Square. Music of Salamone Rossi, Hasse, Mondonville and Purcell was programmed, and the Schoenberg Verklaerte Nacht. The last work, despite much good playing, sounded uneven in design. Elsewhere the ensemble of twelve string players provided admirable tonal color and rhythmic accuracy. Mildred Wummer, flutist, achieved particularly beautiful nuances in her solo obbligato for the Hasse number, with the rich massed strings as a background. Fritz Rikko conducted with poise and musical understanding. M. C.

CARNEGIE RECITAL HALL

Marienka Michna, Oct. 11, A.—An artist of experience in the recital field, Miss Michna offered a varied program suited to the differing tastes of her large, enthusiastic audience. The pianist showed her ability to play Johann Christian

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GERHARD PECHNER as Beckmesser in Die Meistersinger. The noted bass-baritone of the Metropolitan Opera is one of the fine artist group under the vocal guidance of Samuel Margolis, New York singing teacher. In his first assignment of the current Metropolitan season, Mr. Pechner will repeat his last year's portrayal of Fra Melitone in La Forza del Destino.

Bach's E major Sonata with the necessary precision and to float the nuances of Schumann, Debussy and the rhythmic Smetana Etude. There was, for the interest of the modernist, a first performance of Eugene Suchon's Miniature Suite with a Passacaglia, given with clarity of pattern and intuition. Miss Michna is an instrumentalist who understands the essence of music and also plays enjoyably. M. C.

Marcella De Cray, Oct. 12, E.—The talented young harp soloist and member of the Philadelphia Orchestra charmed the audience with her excellent musicianship as well as pleasing personality. A well balanced list showed her sure technique and artistry, especially in the matter of varied dynamic shadings and in the ability to call forth fascinating color effects. The chief numbers were by Scarlatti and Bach, and the program included the premiere of the Second Sonatine, op. 45, by Marcel Tournier, a modern work of considerable color and appeal. Schubert's Moment Musical No. 3 and Debussy's Clair de Lune as encores ended a thoroughly enjoyable evening. M. D.

Uri Zifroni, Oct. 15, E.—Zifroni, Israeli tenor, was performing under the handicap of a cold for the first group of his program. However, beginning with Kummo Adonoi, in the second half, he showed an excellent tenor voice, clear diction, sense of line, plus flexible, good projection, especially in the Israeli numbers, Numa Yeled and Hanegev koreh, where he employed pianissimo to excellent advantage. His low notes were also effective. The program moved slowly, partly due to Mr. Zifroni's reading from notes the entire list, which lessened the impact of the songs. Three encores, Yours Is My Heart Alone (Lehar); a lively Hora; and the popular song Because You're Mine, closed the program. The accompanist was Jack Baras.

M. D.

Concert Artists Guild in 3rd Season

The first musicale of the Concert Artists Guild's third season was held at Steinway Concert Hall on Oct. 17, presenting Ellen Alexander, mezzo-soprano; David Wells, cellist, and Leonor Umstead, pianist. At second piano for Miss Umstead, who performed Chopin's Concerto in E minor, was Thea Glussman, piano pedagogue and program director of the Guild. Accompanist for Miss Alexander was Sally Leff, member of the Guild's board of directors and a prominent coach and composer. Mme. Simon Barere is president of the Guild.

PASSED AWAY

MARGUERITE D'ALVAREZ, noted contralto, died in Alassio, Italy, on Oct. 18, while on a vacation, according to a dispatch from London. She was born in Liverpool of Peruvian parentage. Her musical career began when she sang at 16 at a reception given by her godfather, the Colombian Ambassador in London. She thereupon studied at the Brussels Conservatory, where she won a gold medal and was appointed singer at the Belgian Court. At 19 she went to Rouen for a trial performance in Saint-Saens' Samson et Dalila and received a contract after her first rehearsal. Mme. D'Alvarez sang the Queen in Massenet's Herodiade and the Mother in Louise with Hammerstein's London Opera Company. She made her American debut as Fides in Le Prophete with the Manhattan Opera under Hammerstein in 1909 and continued with this company during a season, returned to the United States to sing Dalila and other roles with the Chicago Opera in 1919-20 and 1921-22. She appeared with the Boston Opera Company in 1913, her roles including Carmen, Amneris and Dalila. She also sang at Covent Garden and at various Continental opera houses, and was particularly esteemed as a recitalist. In 1926 Mme. D'Alvarez took part in a debate on jazz in the Town Hall Club, New York, in which she defended popular music. She also appeared in a motion picture, Till We Meet Again.

HERBERT F. PEYSER, 67, music critic, who had been program annotator for the New York Philharmonic-Symphony from 1949 until last April, died in a New York hospital of a cerebral hemorrhage on Oct. 19. Mr. Peyser was born in New York and educated in Europe and at Columbia University, of which he was a graduate. He had served on the staffs of Musical America, Musical Courier and as musical correspondent in Europe between 1930 and 1940 for the New York Times, also contributing reviews to the Evening Post, New York Telegram, Musical Observer and other publications. Mr. Peyser had planned to retire to the French Riviera and had booked passage when he was taken ill. In addition to a large body of distinguished essays, he is coauthor with Louis Biancolli of Masters of the Orchestra, scheduled for publication by Putnam. Surviving are his brother, Percy A. Peyser, and two nephews, Peter and John Peyser

J. W. F. LEMAN, 72, conductor and violinist, died in Philadelphia on Oct. 16. Mr. Leman was a native of Baltimore, studied at the Leefson-Hille Conservatory of Music in Philadelphia and the University of Pennsylvania, of which he was a graduate in 1901. Following his debut as a solo violinist, he was concertmaster of the Philadelphia German Opera, played in the Philadelphia Orchestra for a time, and later led the Woman's Symphony Orchestra in that city and that in Germantown. He had taught on the Leefson-Hille, Hyperion School and Polytechnic Institute faculties and published orchestral works and transcriptions.

FRED E. AHLERT, 61, composer of popular songs, including many hit numbers, died in the office of Herman Starr, head of Music Publishers Holding Corp., in New York, on Oct. 20, apparently of a heart attack. He was president of ASCAP from 1948 to 1950. His widow and two sons survive.

ANNIE BLANCHE SCHAFMEISTER, mother of Helen Schafmeister, pianist, passed away in Ossining, N. Y., on Oct. 12. She was the widow of Henry A. Schafmeister, who died in 1930.

BERTHA SYKES NELSON, singer, voice teacher and choir director, of Norfolk, Va., died in that city recently. A soloist and choir director in several churches, she had appeared in local opera performances and with the Vocal Arts Trio, and was influential in founding a Norfolk Choir Clinic. Her husband, Philip Nelson, is cellist with the Feldman Chamber Music Society, and former first cellist of the Norfolk Symphony. A scholarship fund to aid young musicians is being founded in her memory.

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DILLING HARPIST

Sylvia in Sadler's Wells Finale

By Rosalyn Krokover

Perhaps the greatest debt we owe the Sadler's Wells Ballet is the opportunity it has given us to see the full-length ballets of the romantic and classic school. Until the company's first visit several years ago this country had seen only the second act of Swan Lake; and we knew The Sleeping Beauty only through a brief collection of divertissements called Princess Aurora. Sadler's Wells, by doing those works in their entirety, not only put us in their debt but gave us an entirely new concept of the classics in question.

This season Sadler's Wells brought here still another treasure—Sylvia, the famous ballet with music by Leo Delibes. We have long been familiar, in this country, with sections of its score. There was a time when every young pianist played an arrangement of one dance called the Pizzicato Polka, though the chances are that today the piano piece is not heard too often. We are too sophisticated. But while excerpts from Sylvia are well known, very few people can claim to have heard the full score —a score, as demonstrated by Sadler's Wells, that contains many felicities.

A Famous Score

Delibes composed mostly for the theatre. He was a prolific composer of operas, though only Lakmé holds the stage in this country. Coppelia, produced in 1870, six years before Sylvia, is still one of the most ingenious ballets in the repertoire. Sylvia is longer and more involved; that well may be the reason why we have had to wait all these years to see it. To reconstruct a work of such proportions has to be a labor of love, and it can be accomplished only by a company that owns a solid economic and artistic structure.

Sylvia originally was choreographed by Louis Merante. Its libretto is based on some quasi-mythological nonsense derived from Tasso's Aminta. Sylvia, the leader of Diana's huntresses, is loved by Aminta. She taunts him and also mocks the statue of Eros. Pride goeth before a fall. Before the ballet is over, she is captured by a brigand, loses her heart to Aminta, escapes from the brigand and finds her way back to her lover. Through it all moves Eros as the *deus ex machina*.

New Choreography

Frederick Ashton's choreography, in this revival, is built around the original libretto, with an addition or two in the last act. He handles his elements with sheer mastery, making the ballet the loveliest of period pieces A little more ostentation, and the entire work would have descended to vulgarity; a little less, and it would have been flat. Ashton and the others responsible for Sylvia have expertly threaded their way between the two perils.

One of the great charms about this revival is the fact that Ashton has not taken it with grim seriousness. Occasionally he has his tongue in his cheek, and at all times there is a light, deft touch. Sylvia emerges like a great, big painting, full of charm and nostalgia. Everything is perfectly planned and proportioned. The costumes by Robin and Christopher Ironsides are tasteful, the sets magnificent. In short, here we have Sadler's Wells at its best.

This department was not privileged to see Margot Fonteyn in the title role. The Oct. 8 performance had Svetlana Beriosova as the lead; she was dancing it here for the first time, which may have accounted for some hesitancies on her entry. But those hesitancies wore off after a while, and the talented young dancer went through the part with an assured lyric line. Philip Chatfield, as Aminta, made a convincing lover, and he danced strongly. The villainous Orion was equally well done by John Field. Alexander Grant took the role of Eros. In the first act it was his unenviable task to stand completely motionless for some twenty minutes. This, as the statue of Eros, he did: a triumph of will and control over frail flesh.

Others in the cast were Brian Shaw, Julia Farron and Pauline Clayden. But nearly everybody in the company had a chance to do a bit. John Hollingsworth conducted the orchestra. In passing, it might be well to note the general excellence of the music at this Metropolitan Opera season of the Sadler's Wells. Under the direction of Hollingsworth and Robert Irving, the orchestra made fewer bobbles than is customary with pick-up groups, and—above all—the tempos were always well chosen. Such consideration for ballet dancers has not always been known in the orchestras of some of our resident companies.

The Dance Studios

Martha Graham, who has always devoted her teaching to dancers and potential dancers exclusively, is now offering a special eight-week course in stage movement for actors and singers. This course will begin Nov. 3. A second four-week introductory session for new students of the dance has been scheduled for Nov. 9 and finally the annual Christmas course, a concentrated two-week session, will be given from Dec. 21 through Jan. 2. Yuriko, Robert Cohan and Helen McGehee will assist Miss Graham in the course. . . . Frances Chalif has opened a branch of the Chalif School in Southampton, L. I. The season was launched there with a performance on Oct. 15. . . . The Theatre Studio of Contemporary Dance and Theatre's dance faculty for the 1953-54 session includes Harriette Ann Gray, Peggy Lawler, Louis Horst and John Wilson. Charlotte Perry and Barney Brown are in charge of the drama section. . . . The Ethnologic Dance Center recently gave a cocktail party honoring its graduate student, Mary Fenton Cheatham.

Dance News

Sybil Shearer will open the Brooklyn Academy of Music dance season with a new work, Shades Before Mars, on Nov. 11. Other dancers appearing on the series are Jean Erdman (Dec. 9); Merce Cunningham (Jan. 20); Donald McKayle (Feb. 17); Katherine Litz (Mar. 17) and John Butler's Company (Apr. 21). . . . Marina Svetlova's performance in New Delhi was honored by the presence of Prime Minister Nehru. . . . The Dance Laboratory series conducted by Walter Terry at the YM&YWHA will have the following guests: John Kriza and Melissa Hayden, Alexandra Danilova, Martha Graham and Jose Limon. Frederick Ashton was on the opening program, Oct. 18.

Luikalani, native Hawaiian concert dancer and writer on Hawaiian arts, opened her third New York season with a series of programs on Long Island.

Sophia Delza Active in Dance Recitals and Teaching Field

Sophia Delza has appeared professionally in the Dance Action Art of Chinese Theatre, in traditional style and authentic costume, in both China and the U.S. In 1948 Miss Delza, already established in this country for her dramatic Memories for the Future and her satirical Dance-Monologues, left for China, where she studied and made appearances in dance and dance-lectures before the British Club, the Sino-British, Sino-

Foreign, American and French Clubs, the U.S.I.S., and schools and colleges. The Royal Asiatic Society of North China invited her several times to read her analysis of Theatre Classic style as it relates to Dance.

Since her return to the United States, Miss Delza has appeared at New York University (twice), Washington, D. C., the Museum of Modern Art, the Brooklyn Museum and under many other distinguished auspices. On Nov. 1 she appears in a reengagement at Cooper Union.

Besides her recital and lecture activities, Miss Delza has been director of dance in the New School for Social Research, New York, and has written articles on the dance.

Lucerne Festival Weeks Held

LUCERNE.—The annual Festival Weeks brought many notable concerts by leading conductors. The Festival Orchestra was led by Eugen Jochum, Igor Markevitch, Herbert von Karajan, Edwin Fischer, Rafael Kubelik and Wilhelm Furtwaengler. The Scala Orchestra was conducted by Guido Cantelli, in a concert including Debussy's La Mer. Victor De Sabata was to have directed Verdi's Requiem, but because of illness his place was taken by Antonino Votto, the excellent soloists including Elisabeth Schwarzkopf, Oralia Dominquez, Giuseppe di Stefano and Cesare Siepi. The Stuttgart Opera presented Marriage of Figaro, conducted by Ferdinand Leitner. Mozart Serenades were given by the Zurich Collegium Musicum under Paul Sacher, and there were organ concerts of Bach and Reger works at the Hofkirche, played by Anton Nowakowski.

Leontyne Price Signed By Columbia Artists Mgt.

Leontyne Price, currently appearing on Broadway in Porgy and Bess, has been signed by Columbia Artists Management, it was announced by André Mertens, vice-president. Although Columbia Artists will handle Miss Price's concert engagements, her overall musical career will remain under the supervision of her personal manager, Larney Goodkind.

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Cleveland Produces New Student Opera

CLEVELAND. — Within 10 days three operatic evenings ushered in the new season, which again promises to be replete with novelties and exceptional offerings. Carmela Cafarelli and her opera school this year honored a local veteran composer and former librarian of the Cleveland Public library, Clarence S. Metcalf, with a performance of his lively and entertaining musical setting of the Grimm fairy tale, The Town Musicians of Bremen, in which a large number of students appeared. The score, charmingly lilting and well constructed, was performed by a small, efficient orchestra under the baton of young Frank Hruby. An interlude by Serge Nadeidin's Russian Ballet consisted of a Tchaikovsky ballet, Serenade, a colorful and eye-filling performance. All this was preliminary to Pagliacci, exceedingly well prepared by Miss Cafarelli. The only role assigned to a guest artist was that of Canio, impressively sung and acted by Walter Fredericks of New York. All the other characters, Tonio (Raymond Petrich), Nedda (Myrtle Pappas), Beppe (Philip Vitello), Silvio (Michael Pappas), and the entire chorus were students of the school. Maurice Goldman conducted this performance with zest before a large audience.

Mozart by Opera Theatre

Boris Goldovsky brought his Opera Theatre in an exquisitely appointed English production of Mozart's Merry Masquerade, a new version of La Finta Giardiniera, charming and youthful opera, hailed by an admiring Cleveland audience. The cast of young singers excelled histrionically as well as musically. Mr. Goldovsky's conducting from the piano of the well trained orchestra was inspiring. A large and enthusiastic audience paid tribute to this stimulating artistic achievement, under the direction of a musician who began his career with six years of activity in Cleveland.

The Bernardi management brought Charles Wagner's Opera Company with its well integrated cast in Trovatore. Kurt Baum, as Manrico, lent authority to the presentation, exceptionally well served in the vocal field with Marguerite Lamb as Leonora, Elinor Warren an effective Azucena, and Arthur Budney and Louis Sparro as Count Di Luna and Ferrando, respectively, Conductor Solon Alberti had his forces well in hand. A near-capacity audience applauded the offering.

PHILIPPA SCHUYLER, violinist, left recently by air for her first European tour. She will make concert appearances in Sweden, Denmark, Norway, Holland, Belgium, England and France before returning to her native U. S. in January.

Orchestral Novelties

Paramount interest was manifest in the opening concerts of the 36th season of the Cleveland Orchestra, Oct. 8 and 10. George Szell, beginning his eighth year at its head, appeared refreshed and full of vigor, conducting a program that consisted of Beethoven's Egmont Overture, Stravinsky's Fire-Bird and a glorious Brahms Second. For a novelty he chose Boris Blacher's Variations on the favorite Paganini Caprice—a first performance in America. It is amazing to what diverse treatments this spirited theme lends itself; there were moments when the central idea was completely lost in a maze of sophisticated rhythms. As a whole, it proved an interesting and stimulating composition; and the audience was receptive.

The second pair of concerts included Tchaikowsky's Fourth, the Entr'acte from Khovanstchina by Moussorgsky and the local premiere of Prokofieff's Symphony No. 7. If it had less of the composer's former sophistication and brittleness to offer, the latter work was filled with simpler devices which resulted in listening pleasure.

Many other local organizations have already begun their activities. The Fortnightly Musical Club opened its series with a splendid recital at Higbee's Music Center, with Phyllis Braun, soprano, offering two groups of German, French and English songs, and Martha Dalton and Mrs. Charles Miller performing excellently in Debussy's Danses Sacré et Profane and Ravel's Introduction and Allegro for har pand piano. . . . The Museum of Art announces an ambitious series of musical events, Walter Blodgett, curator, is resuming his weekly organ recitals. . . . Edwin Arthur Kraft is launching a series of organ recitals at Trinity Cathedral. . . . The Institute of Music and Music School Settlement as well as three different chamber music groups have announced extended series of concerts. ROSE WIDDER.

Hammond Organ Shows Room Designs

A preview of room interiors for the Hammond Organ was held in the Terrace Room of the Hotel Plaza on Oct. 20, preceded by a delightful luncheon for the press. Harold Lemke, general sales manager for Hammond, explained that his company was going into the field of presentation of electric organs in smart room interiors. The present settings were designed and executed by John Hannon, New York interior designer. The easy-to-play Chord organ was featured in a Provincial setting, the Home model in a contemporary room, the Spinet model in a modern Victorian *décor.*

Demonstrations of easy Hammond organ playing by amateurs and pleasant program playing by expert organists supplied the musical part of the showing.

Alfano Premiere for Scala

MILAN.—The opera season at La Scala will open on Dec. 7 with a performance of Catalani's La Wally, conducted by Victor De Sabata. The schedule includes the world premiere of Cirano, new opera by Franco Alfano. There will be new productions of Marriage of Figaro, Tristan and Isolde, Lucia, and Tosca. The repertoire includes also Gluck's Alceste, Tchaikovsky's Eugene Onegin, Verdi's Don Carlo and Otello, Puccini's Fanciulla del West and Rossini's Cenerentola.

Bandurists on Tour

The Ukrainian Bandurists Chorus, marking its 30th anniversary, opened a tour of the U.S. and Canada in Detroit on Oct. 3; other cities to be visited include Boston, Chicago, Philadelphia, Pittsburgh, New York, Montreal, Ottawa and Winnepeg.

New Bloch Score Is Premiered in Boston

By Jules Wolffers

BOSTON.—The first American performance of Ernest Bloch's Concerto Grosso for String Orchestra was the feature of the opening program of the Boston Symphony Orchestra's 73rd season, conducted by Charles Munch, on Oct. 9.

If it is true that the 1952 opus occasioned little more than polite interest from the subscribers, the reason is not to be found altogether in the score. The Concerto is a fascinating blend of the old and the new, with its Baroque shape and cleverly-disguised present-day idiom. Its logic and fine craftsmanship are the vehicles for some intensely moving expression.

But to make this evident requires phrasing and intensity of a different nature than was received here. The strings were particularly at fault, with a misconception of the Bloch semi-staccato, which degenerated into jerky and spasmodic effects. As a matter of fact, one rarely hears Bloch played to his best advantage.

The anomaly was that conductor and orchestra were in rare form in the rest of the program. The Handel Concerto in F Major for two wind choirs and strings, the Brahms Second Symphony and the Tchaikovsky Romeo and Juliet Overture-Fantasie were all exceedingly well performed.

Two more "firsts" marked the program of the following week. For opener, Mr. Munch chose the Mozart Divertimento in D Major for Strings (K. 136), the first time this youthful and charming opus has been done by the orchestra. The playing was as delightful as is the music. The same performance standards were in evidence for Ravel's Le Tombeau de Couperin, which the conductor may consider his own without close competition from any other source.

There were still a few in the audience who were scandalized enough to walk out on Aaron Copland's synthesis of 1926 jazz, his Concerto for Piano and Orchestra, but most hearers found the work exhilarating and amusing. Leo Smit was the completely efficient and competent soloist and the conductor got the most out of the tricky, elusive and allusive accompaniment.

Smit Overture Bows

Given its first performance anywhere was Mr. Smit's new work for orchestra, an overture titled The Parcae. This I found pointless and dull, though one never can tell. Some works which this reviewer has not approved have nevertheless received award as "best of the year" by some group or other.

The Beethoven Second Symphony closed an extremely interesting and stimulating afternoon. And even if some of us didn't like one of the examples of contemporary American creative effort presented, we applaud this type of programming. After all, Boston is part of the United States.

Hotter to Give Recitals

Hans Hotter, baritone of the Metropolitan Opera, will give recitals in the United States for the first time this season, including one in Town Hall and, on Feb. 21, an appearance in the same auditorium with the Concert Society of New York.

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Factors in Voice Training Told by Sperber, Hopkins

An interesting collaboration of two musical talents is revealed in the Sperber-Hopkins studios. Herta Sperber (Mrs. Hopkins) and Alfred Hopkins are experienced singer-teachers, trained in the best of the European and American schools. The two teachers work with a unity of purpose—to achieve good singing—and yet with a refreshing individuality as marked as the contrast in personality. In accord on the main precepts and fundamentals of voice and musicianship, each handles a pupil according to the student's problems, plus the teacher's own ideas and basic knowledge.

Need for Basic Vocal Control

Each teacher adheres to a credo which is ethically, technically and artistically sound. Miss Sperber says, for example, that she seeks "to form technique as a basis for vocal health. It takes a number of years devoted to technical work to develop a voice satisfactorily; and though in this period preparing of songs does not have to be excluded altogether, it can serve a useful purpose only after technical hurdles have been overcome. Exercises based on healthy physical function lead to proper coordination and impose little intellectual or emotional hardship. Nor are there any musical problems of great weight during this period, but the case is different when songs and arias are attempted. If vocal problems then exist—and these are present even in many singers before the public—there is no other way to correct them than by restoring healthy physical function of the voice through exercises.

"Forerunners of vocal fatigue are attributable to improper initial training, which is also largely responsible for lack of confidence and emotional obstacles to good singing. Many cases of laryngitis and difficulties at the extremes of the range could be avoided if young singers realized that only a vocal organ made and kept flexible and healthy through intelligent exercise will stand up under the impact of rehearsal strain and frequent public performance.

"All this does not mean that eventually it is not important to know repertoire, to know music. Singers *should* be musicians, but they must realize that—as in the case of any instrument—a sure command of technique enables them to become artists in use of the human voice. To be sure, knowledge of languages and ability in instrumental music (preferably piano) are important. But these come second to basic vocal control."

Periodic Self-Examination Important

And, in his turn, Mr. Hopkins believes "it is the obligation of students of singing regularly and honestly to examine for themselves just what they are getting out of their singing lessons; how satisfactory their progress is; precisely why a given method or course of study and practice is being prescribed by the teacher." He states that "the teacher is only a guide. It is the student's responsibility continually to evaluate the quality of that guidance.

"I believe, too, that a teacher should come to know each of his students individually. Only with genuine knowledge on the part of a student can the teacher offer guidance which is secure and unfaltering. There's nothing complex about my pedagogical principles, which are adhered to constantly, but in each instance adapted to the specific needs of the student. I believe a singing teacher should encourage each pupil to come to know himself physiologically and emotionally—his strengths and weaknesses; to know realistically why he is studying singing; what is expected of him; what he can do, and what he can not and should not attempt. Incidentally, any resemblance between himself and another singer is a figment of his own or someone's else imagination! No two singers are wholly alike.

"A paramount obligation is to see that each of my students learns the tools of his trade. I refer to a singer's knowledge of his instrument, language of music, its elements, construction, nuances, purpose and function as a means of communication; and finally the place and purpose of music—more specifically singing—in our culture."

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NEWS OF THE ORCHESTRAS

N. Y. Philharmonic-Symphony Extends Season, Plans Tour

Floyd G. Blair, president of the Philharmonic-Symphony Society of New York, presented a report of the 1952-53 season at the annual meeting of the society on Oct. 20 at Carnegie Hall, and announced for 1953-54 an increase of the season from 28 to 30 weeks, with a two-week tour from March 29 to April 11. Mr. Blair also spoke of the new Committee for Music Education, formed to coordinate the work of the orchestra in the educational field. Eighteen weeks will be conducted by Dimitri Mitropoulos, four each by Bruno Walter, George Szell and Guido Cantelli, and a special group of three Saturday night concerts by André Kostelanetz. The broadcasts continue for the 24th consecutive season over the Columbia Broadcasting System, and again will be sponsored by Willys Motors, Inc.

Total attendance at Carnegie Hall for 1952-53 in the regular subscription series of 105 concerts was 240,840, an increase of 1,952 audience members through the addition of two concerts. With the elimination of the 20% Federal Admissions Tax, total dollar receipts were slightly over 12% above the previous year. Contributions from the radio audience showed a pro rata increase over last year and an increase in total revenue, despite a decrease in the number of members.

Friends of the Philharmonic, an organization under the leadership of David M. Keiser, vice-president and treasurer, increased both the size of their membership and their contribution—a year ago the contribution was $79,565.01, this year, $110,678.19. Mr. Keiser, reporting as treasurer of the society, gave combined receipts for 1952-53 as $794,510.41 and a total operating deficit of $235,845.41. This was partially offset by endowment and general funds income, contributions from the auxiliary board, radio memberships and the guarantors' fund, leaving a final net deficit of $107,135.78.

Mr. Blair discussed the position of orchestras generally in this country, stressing their cultural value, and their financial struggle. He mentioned proposed Federal legislation for the establishment of a Fine Arts Commission, and the project to establish a Fine Arts and Music Center in New York. "In such a project, municipal, county, state, or perhaps even federal aid of a special sort would be acceptable and perhaps unavoidable," he said. "Possibly one or more of the big foundations of the country will provide the funds needed to study the problem."

Hilde Gueden Returns

Hilde Gueden, soprano of the Metropolitan Opera, returned on Oct. 13 aboard the SS. Ile de France from appearances with the Vienna State Opera and at the Salzburg Festival. Before her Metropolitan engagements, Miss Gueden will make a concert tour of 15 cities.

President and Mrs. Eisenhower on Oct. 21 attended the opening concert of the 27th season of the National Symphony Orchestra in Washington, conducted by Howard Mitchell, with George London and the choir of the National Presbyterian Church (the President's own) assisting in scenes from Boris Godounoff. The Chief Executive went backstage and greeted conductor and soloist. . . .

The National Symphony program for Oct. 28 was re-arranged when it was announced that Astrid Varnay had to postpone her appearance as soloist, because the SS. Constitution, on which she was sailing back from Europe, had mechanical difficulties that delayed its arrival. Howard Mitchell instead presented an orchestral program featuring British works, Walton's Orb and Sceptre March, the Bach-Walton The Wise Virgins ballet suite, scores by Elgar and Delius, as well as Strauss' Don Juan. The orchestra's concert at the University of Maryland the following night, the opening one in its Suburban Series, was postponed until Dec. 3, the day after Miss Varnay's Washington appearance. . . .

The Cleveland Orchestra will be assisted by Metropolitan Opera singers Astrid Varnay, Ramon Vinay and Lubomir Vichegonov in the first act of Die Walkuere under George Szell's baton on Nov. 5 and 7. It will also give the Siegfried Idyll on this program. . . .

The New Jersey Symphony opens its 32nd season on Nov. 9 in Orange and Nov. 10 in Upper Montclair, Samuel Antek conducting, and with Kenneth Amada as soloist in the second Mendelssohn Piano Concerto. Each of the orchestra's concerts will have a dual presentation. Szigeti will be the second soloist in February, and a group of opera singers will take part in the April event. The ensemble is also giving ten "Music for Fun" Concerts for young people in five Essex and Union County communities between Dec. 5 and April 3. . . .

The Buffalo Philharmonic Orchestra has invited several leaders of community symphonic ensembles in other cities to appear as guests during the present season. . . . The Minneapolis Symphony, besides its regular subscription series of 18 concerts, will give seven Sunday "Twilight Pops" and will charge a single admission of 75 cents for them, with no seats reserved. The first is scheduled for Nov. 8, with a Grieg-Gershwin program. . . . The Salzburg Mozarteum Orchestra is being reorganized and its membership raised to 72. Its new artistic head will be Ernst Maerzendorffer, young conductor from Graz, who has been associated with the Teatro Colon in Buenos Aires. . . . The Honolulu Symphony, under George Barati, plans the first Hawaiian performance of Beethoven's Ninth Symphony, assisted by soloists and chorus, in January. . . .

Sidney Harth has been named concertmaster of the Louisville Orchestra, under the baton of Robert Whitney. He is a graduate of the Cleveland Institute of Music, studied, among others, with Enesco, Piastro and Joseph Fuchs, and founded the Musical Arts Quartet, which is recording the first performance of Bloch's Third String Quartet this year.

Robert Whitney, conductor of the Louisville Orchestra, recently returned from an extensive European visit with some 75 tape and other recordings and scores of works by European composers, to be listened to by a committee which will decide on whom to commission in its program to allot 40 such awards each year. . . . Marcel Hubert is the new head of the cello section in the Phoenix Symphony, and its new concertmaster is Italo Peter Frajola, 35-year-old World War II veteran. . . . Dean Dixon will conduct the European premiere of Isadore Freed's Symphony for Brass with the Stockholm Koserforeningen on Nov. 18 and 19. . . . Walter Mantani, former conductor of the Young People's Orchestral Society, has taken a leave of absence to become musical director of the Midland (Tex.) Symphony and Choral Association. . . . The Pittsburgh Symphony, under William Steinberg, will include in its programs 33 among the 66 works chosen in an audience ballot last March, will world-premiere Roy Harris' Symphonic Fantasia, and appear in New York on April 2. . . . The Norwalk, Conn., Symphony placed display panels in several windows of this and neighboring communities, featuring original paintings executed by Silvermine Guild artists, instruments lent by Frank Sklenarik, and other musical material contributed by RCA through the courtesy of John Vassos. . . .

More than 6,000 high school students in the greater Philadelphia area will hear the Philadelphia Orchestra this season through the purchase of $10,000 worth of concert tickets by the Theodore Presser Foundation, Dr. James Francis Cooke, Foundation president. . . . William Yarborough will conduct Purdue University Symphony, Lafayette, Ind., in the first concert of its season on Nov. 8. The program is a popular one, including the Grieg Piano Concerto, with Ronald Johnson as soloist, Rimsky-Korsakoff's Sheherazade, a selection from Carmen, and the Haydn "Farewell" Symphony.

Appropriately Hindemith's symphony, Harmonie der Welt, was played when the N. Y. Philharmonic-Symphony under Mitropoulos dedicated its Sunday afternoon concert, Oct. 25, to the United Nations. Among guests of honor were Mme. Pandit, president of the General Assembly, and Dag Hammerskjold, Secretary General, the latter addressing the radio audience in the intermission. . . .

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Reiner Takes Chicago Baton

By René Devries and Dosha Dowdy

CHICAGO. — The much-awaited opening concert of the Chicago Symphony Orchestra's 63rd season was an eventful one, for Fritz Reiner was in command as the orchestra's new permanent conductor. The new "chief" walked modestly to his podium amid tremendous applause from a capacity audience. Listeners soon realized that Reiner, the technician, disciplinarian and musician-interpreter, was capable of obtaining from his newly acquired orchestra the vitality, tone quality and other attributes that formerly had made the orchestra great.

With sure command, he led our National Anthem and then paid respect to Berlioz's rich, extravagant orchestration in the Overture to Benvenuto Cellini. Under the fascinating baton of a master craftsman, Ein Heldenleben became a revelation. Here the new musical director lived up to his reputation as a foremost interpreter of Strauss. The music came wonderfully to life, with brilliance never brash, lyricism, and a brand of climax remarkably powerful and subtly achieved. One of his most admired attributes is his ability to get tremendous effects with a minimum of gesture.

Concluding the program with the Brahms Second, Reiner ably demonstrated that his aim was not to glorify himself and his orchestra, but the music. He followed minutely the composer's demands in the matter of tempi, nuance, and tonal effect, giving a performance less sonorous than we are accustomed to hear, but certainly more poetic. Thus, the new leader's initial concert promised many happy future occasions.

Symphony News

A full hour's concert on television by the Chicago Symphony Orchestra directed by Fritz Reiner, George Schick, and other conductors is being presented every Wednesday (7.30-8.30 p.m.) on WGN-TV, Channel 9, by the Chicago Title and Trust Company. The first two of these concerts were conducted by Schick, Oct. 7 and 14.

Schick also led the first two Saturday evening concerts of the season, and has begun auditions for prospective members of the Civic Orchestra of Chicago, of which he is director. He plans two Civic Orchestra concerts during the season, one of which will be devoted to L'Enfant Prodigue by Debussy. Soprano, tenor and baritone soloists will be picked from outstanding young singers in the Chicago area.

The addition of Joseph Golan, last season's Civic concertmaster, to the violin section of the Chicago Symphony gives the Civic Orchestra a representation of 59 graduates currently playing as members of the Symphony. Of this group, six are first-desk men.

Guard Republican Band Appears

Chicago's 1953-54 concert season opened officially with the Orchestra Hall concert given by the Guard Republican Band of Paris under the auspices of the Consul General of France and the Franco-American Societies of Chicago. A forerunner of this famous ensemble first visited the city in 1872. Under the distinguished leadership of François-Julien Brun, the concert began with our National Anthem, followed by the Marseillaise, after which the program proper opened with Berlioz's Overture, Benvenuto Cellini, well arranged for band and expertly performed. Bemedalled soloists of the fine woodwinds, so notable among French players, had opportunity to show their mettle in Weber's Recitative and Polonaise, winning personal ovations. American composers were represented in the second group by Samuel Barber's striking excerpts from Medea, given a virtuosic performance, full of the music's dramatic power. Ravel's Bolero was played at a slower tempo than usual but said to have been the composer's own, and mounted consistently and subtly to a extraordinary climax. Performances of Debussy's Afternoon of a Faun, with beautiful solo flute by Henri Lebon, and Strauss' Till Eulenspiegel, were quite admirable. The closing group included martial music from the Revolution to the present, and again the players gave reason to bbe styled not only the first regimental band of France, but one of the most effective in the world.

FRITZ REINER, new musical director and conductor of the Chicago Symphony Orchestra, at rehearsal.

Leonard Warren Sings

Leonard Warren, "Met" Opera baritone, opened the Zelzer Concert Series in Orchestra Hall, Oct. 1. Only four operatic arias were programmed and this was regrettable, for here the noted singer was in his own domain, and gave full sway to the richness of his voice, kept under restraint while singing his French and English groups. An intelligent singer, Warren makes great use of a lovely *mezza-voce* which added charm to songs by Fauré, Ravel and d'Indy. Withal, we liked him best in his rendition of Ford's Monologue from Falstaff, outstanding in vocal splendor and clean diction. A group of songs by Hageman (The Donkey), Dello Joio, Ireland and Malotte closed the program, but it was lengthened with encores. Willard Sektberg was the competent aiiompanist.

Carol Brice's Program

In her recital in Orchestra Hall, Oct. 18, Carol Brice proved an interesting

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artist. She gave reason to admire her beautiful voice, which, however, she uses badly at times. An intelligent singer, possessed of luscious timbre, she ought not abuse chest tones to the detriment of her upper range. In the aria, Ah Mon Fils, from Meyerbeer's Le Prophete, the high tones were the only flaw in an otherwise admirable interpretation. Praise can be given for Miss Brice's splendid delivery of a Schubert group. Five Afro-Brazilian songs by Braga were effectively sung and gave further proof of her temperament and artistry. The program, which opened with two songs of Handel and Arnold's Hist, Hist closed with a group by Armstrong Gibbs, Randall Thompson, Charles Kingsford, Roland Hayes and a Spiritual arranged by Hall Johnson. Jonathan Brice was the musicianly accompanist.

Chicago Conservatory Notes

The Chicago Conservatory has made a number of recent additions to the faculty. New members of the piano department include Alexander Guroff, Sarah Guroff, Helen Curtis and her associates, Allie De Vries, Marguerite Karsch, Kathryn Mason, Charlotte Randby, Geneva C. Robinson, Eva J. Shapiro and Anna Stephanou; voice department, Sonia Sharnova, Nene Baalstad, Earl Tanner, Mildred Kemp, Myron Carlisle, Glee Maeck, Claire Miller and Burtis Preston; violin department, Ramon Girvin and Arnold Alenius; music education department, Charles Farmer.

An oratorio class for professional singers under the direction of Dr. Edgar Nelson, president of the conservatory, meets on Monday in Dr. Nelson's studio. Evelyn Tannehill, director of music at the North Shore Baptist Church, conducts a choral workshop at the conservatory, also on Monday evenings. A "faculty forum" for 1953-54 is to be held semi-monthly in the conservatory's Little Theatre. Questions pertinent to the operation of a large school will be discussed, and student recitals will be presented monthly.

Blanche McGuire, pianist and member of the faculty, played on the opening fall program of the Chicago Artists Association in Curtiss Hall on Oct. 27; for the third season, she is chairman of the Junior Artists of this organization. On Nov. 9 the Lakeview Musical Society will present Miss McGuire. Paul Carlson, violinist and artist-student of Ludwig Becker, give a recital on Nov. 13 in Kimball Hall, sponsored by the Midwest Music Foundation. Mr. Carlson, assistant concertmaster of the Chicago Civic Orchestra, has appeared as soloist with the Chicago Symphony at the Chicago Conservatory commencement in Orchestra Hall.

Raisa Reopens Studios

After spending her summer vacation in her villa in St. Florentino, near Verona, Italy, Rosa Raisa has reopened her studio in the Fine Arts Building where many of her former pupils, as well as new ones, are learning the art of singing with a teacher who glorified our operatic stage for many years. Mme. Raisa has taken permanent residence at the Seneca Hotel.

Melnychyn in Strauss Operetta

William Melnychyn, tenor, sang the role of Alfred opposite Anzia Kuchak's Adela in the Polish Opera Company's presentation of Die Fledermaus on Sept. 26 and 27 at Lane Tech auditorium.

Steinway Chicago Celebration

Fritz Reiner unveiled the Steinway Centenary Grand Piano at Lyon & Healy's Steinway Salon on Oct. 23. Guests of honor at a reception to many civic, musical and social leaders included Mr. and Mrs. Henry Z. Steinway of New York, the former being vice-president of the firm.

The Chicago Symphony Orchestra participated in the Centennial celebration by dedicating the pair of concerts on Oct. 22-23 to Steinway & Sons. In the upper foyer of Orchestra Hall, the Steinway grand upon which Paderewski played on his first American tour in 1891-2 was on view, and later will be moved to the Lyon & Healy Loop store for further public exhibit.

North Park College Series Opens

The first of a series of concerts by the faculty of the North Park School of Music was given on Sunday afternoon, Oct. 25, in Hanson Music Hall. Helen Dixon, who is an instructor in piano in the School of Music, was heard in works by Bach, Mozart, Beethoven, Brahms, Debussy and Prokofieff.

Physicians Philharmonic Society Formed

The Gamble Hinged Music Company extended the courtesy of its spacious rehearsal hall for the first practice meeting of the Physicians' Philharmonic Society of Chicago. There was a preliminary organization meeting at this time, and a number of doctors who are also players of some instruments signified their intention of joining. The projector of the plan is Arthur Zack, musical director of the Rockford Symphony, now in its 11th season.

NASM to Meet in Chicago

The National Association of Schools of Music, Harrison Keller, president, will hold its 29th annual meeting at the Palmer House on Nov. 27 through noon of Sunday, Nov. 29. Special sessions include a symposium on Literature and Materials conducted by William Schuman, a forum on the Opera Workshop presided over by Boris Goldovsky and Hans Heinsheimer, and a discussion of the economic problem of the symphony orchestra musician led by Helen M. Thompson, executive secretary of the American Symphony Orchestra League.

Kolberg for Chicago Musical College

Hugo Kolberg has joined the faculty of the Chicago Musical College. Besides accepting advanced students of the violin, he will be in charge of chamber music classes.

Pro Musica Trio Opens Season

The opening concert, Oct. 14, of the Pro Musica's series of six morning concerts at the Arts Club of Chicago under the sponsorship of the Chicago Chamber Music Society, was a particularly auspicious one, marking the initial concert with Hugo Kolberg, violinist, and Leopold Teraspulsky, cellist (previously heard as guest artists) as permanent members of the trio. Founded in 1931 by Nina Mesirow-Minchin, its pianist, the ensemble is the oldest chamber music group in Chicago. Mme. Minchin has maintained throughout the years high level of performance of the finest literature for this combination. The artists were remarkably *en rapport* throughout their sensitive, fluent readings of trios by Mozart (No. 5, G major) and Brahms (C minor). The full hall of enthusiastic devotees further enjoyed, as encore, Seguidillas Gitanas by Arbos.

CONTEST AND AWARDS

The first of the annual Sibelius Awards for International composers was presented to Jan Sibelius himself by proxy recently in a ceremony at Helsinki University. The prize of $32,463, was accepted for him by his daughter, Mme. Eva Paloheimo, while the aged composer listened in by radio at his home. The award was established by Antti Vihuri, wealthy ship owner. . . .

The 1,000,000 franc prize at a Besancon Music Festival international contest for young conductors was awarded to Peter Traunfellner, 23-year-old Austrian, who studied at th Musical Academy in Vienna and has won several prizes for his compositions. . . .

Madelaine Chambers, soprano of White Plains, N. Y., and McHenry Boatwright, baritone of Boston, were named co-winners of the 1953 Marian Anderson Scholarship Fund auditions. Each will receive $750 to be used for additional study. The second place was shared by Elinor Zveitsky, mezzo-soprano of Cleveland; Robert Mosley, baritone of Pittsburgh, and Coletta Warren, soprano of New York, who receive $300 each. Judith Raskin, New York soprano, received $200. . . .

The Opera Workshop in the School of General Studies of Columbia University has awarded three Alice M. Ditson Scholarships for the year 1953-4 to Amalia Bischoff, lyric soprano; Bernard Barr, tenor, and Ralph Wayne Farnworth, baritone. . . .

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Coast Music Season Launched with Verve

By C. Sharpless Hickman

LOS ANGELES.—Substantial music, *sans* soloist, ushered in the 35th season of the Los Angeles Philharmonic Orchestra and the eleventh season of Alfred Wallenstein's reign as its music director and conductor.

A gala reception and banquet honoring the Philharmonic's eleven "twenty-year men" preceded the program by the orchestra, which has been augmented to a complement of 100 players to increase the tonal richness of its string sections. Five of these veterans—violinist Pasquale de Nubila, percussionist Fred Hammes, librarian Fred Kuphal, clarinettist Antonio Raimondi and tympanist Charles White—have played with the Philharmonic since it was started in 1919 by the late William Andrews Clark, Jr., under the baton of the late Walter Henry Rothwell. And conductor Wallenstein, too, may lay claim to being an "original" member, though not on the roster uninterruptedly; as a member of the cello section during the first season he was the orchestra's youngest player. One artist, Charles White, has the distinction of never having missed any of the more than 2,500 programs played by the Philharmonic—a number which does not include its numerous Hollywood Bowl concerts.

Mr. Wallenstein's conducting of Berlioz' Le Corsair overture was virtuosic, and the quintessence of his finesse was exhibited in the lambent Pastoral d'Été by Honegger. Unfortunately this discrimination was disturbed by shatteringly brassy contrasts in Elgar's "Enigma" Variations, and there were traces of hardness, too, in the Beethoven Fifth Symphony which concluded the program. On the whole, however, this was vitally led by Wallenstein, with the last half of the third movement being particularly outstanding from the interpretative standpoint.

Roof Concerts Resume

Evenings on the Roof's 16th season of chamber music events opened on Sept. 21 with a performance of Monteverdi's dramatic cantata, Il Combattimento di Tancredi e Clorinda, conducted by the eclectic Robert Craft, and featuring fine vocal interpretations by tenor Richard Robinson as narrator and soprano Caterina Micieli and basso Marvin Hayes in the principal roles. Though more than three centuries have blunted the sharp knife of musical liberation which Monteverdi wielded in this work it is still extraordinarily expressive when so sincerely and understandingly done.

The Roof's second concert featured an unevenly rehearsed group of Mozart wind Divertimenti played by the Los Angeles Woodwinds under Mr. Craft and sonatas by two resident composers, Leon Kirchner and Halsey Stevens. The former's Sonata Concertante for violin and piano, premiered by the composer and Tossy Spivakowsky in New York last fall, and recorded by them, had a bit less bite in the Roof performance by Mr. Kirchner and violinist Eudice Shapiro, though gaining enthusiastic applause for its maturity, beauty and wonderfully evolving construction. Mr. Stevens' Sonata for Viola and Piano (played by Louis Kievman and Theodore Saidenberg) was a rather pallid pastiche of Bartok in places, with an eloquent middle movement distressingly negated by overly-lengthy exposition.

A new piece by Wallace Berry and a local premiere by Alan Hovhaness shared honors at the third Roof program with

JAN and BETA POPPER in the fall of 1954 will tour the Continent in lecture-recitals based on the European folksong. The background lecture by Dr. Popper will stress customs of various European nations, and the role that the folksong plays in their cultures and daily lives. Mrs. Popper, mezzo-soprano, a Californian by birth, sings Basque, Alsatian, Provencal, Bavarian, Swabian and Viennese songs in their native dialect, as well as Swedish, Scottish Gaelic, Italian, Slovak, Czech and Hungarian numbers. Final studies for the program will be made in Europe next summer. Dr. Popper, director of the Opera Workshop of the University of California, Los Angeles, conducted Carmen at the Hollywood Bowl this season. His workshop productions have included Britten's Peter Grimes in San Francisco and Foss's The Jumping Frog of Calaveras County at California's fair in the spring of 1953.

choral music by Monteverdi, Bach, Debussy and Jean Berger, well-sung by the Occidental College Alumni Chorus under the proficient leadership of Howard Swan. Berger's Brazilian Psalm and Monteverdi's Ecco mormorar l'onde were particularly persuasive in performance.

Mr. Berry's Divertimento for harpsichord, oboe, English horn and 'cello was considerably more listenable than some of his previous, more intense and involved pieces. The skillfully-balanced tonal piquancies of the instruments arrested the ear in all of its brief movements—labeled Fantasy, Polka, Song and Fugue. The Hovhaness Quartet for flute,

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oboe, cello and harpsichord was made up of three snipped-short movements, all of which used lyrical themes in persistently repetitive patterns.

Opera and Recitals

Both the Opera Reading Club of Hollywood and the Euterpe Opera Reading Club opened their seasons with La Traviata—with Yola Casselle in the title role for the former production, and Marcella Realle for the latter. Euterpe, younger of the two groups which have done so much to give young singers (and audiences) opportunities to gain experience here under competent direction and informal auspices, is observing its 30th season.

Several chamber music soirees for the benefit of the Ojai Festivals have been given by the group's Los Angeles Patrons Committee, with participants including the superb American Art Quartet, cellist Joseph Schuster and pianist Yaltah Menuhin. For the Music Guild of Los Angeles there was an afternoon invitational concert featuring the remarkable Fine Arts Wind Ensemble. And in Pasadena the Coleman Chamber Music Association aroused interest in its forthcoming 50th anniversary season by three afternoon garden concerts which presented the New Music Ensemble, the Bovard String Quartet of the University of Southern California, and the Scripps (College) Chamber Players.

Lotte Lehmann's Programs

The many early-season recitals have been dominated by interest in Lotte Lehmann's return to the stage in what might be termed a lecture-recital under the title "Of Opera, Song and Life." In this she presents several of her more promising pupils in costumed arias and duets from several operas—beading the sequences together with her life story and informally-told anecdotes of the opera and concert stage, but does not sing herself. Her four initial presentations—at Santa Barbara, at Pasadena under Elmer Wilson's management, and at Los Angeles (U.C.L.A. and Community Civic Music Assn.)—found friendly audiences captivated by her charm, humor and sincerity, and by a skillfully-contrived script (uncredited in the program) which for the most part adroitly skirted the banal and the sententious, and disarmed listeners by numerous—and undoubtedly calculated—"asides" in which Mme. Lehmann referred to some of her remarks and stage actions as "things they tell me I must do!" It is the kind of an event in which almost any other artist's foot would slip in the syrup of the script, but which Mme. Lehmann carried off with incredible and completely winning aplomb.

Of the singers she presented the outstanding was Rosalind Nadell, a lush-voiced mezzo-soprano who sang a rarely-evocative Habanera from Carmen. Others were Patricia Beems, Marcella Reale, Conrad Schultz, Raymond Manton and Philip Harvey. The polished music director-accompanist was Fritz Zweig.

Other Notables in Recitals

Lily Pons exhibited superb artistry and a freshened voice in her Community Civic Music Assn. concert at Philharmonic Auditorium, while Leonard Warren, removed from his stage trappings, unloosed his huge voice in Los Angeles and Pasadena recitals which were consistently discriminating though at their most rewarding in the operatic excerpts or such music as Ravel's Chanson à Boire.

Three duo-recitals in the intimate Hollywood Woman's Club auditorium proved

(*Continued on following page*)

VERA JEAN VARY began 1953 with an appearance with the Glendale Symphony under Scipione Guidi. Subsequent engagements have included a broadcast with Robert Armbruster and his orchestra over FFI, and many recitals for women's clubs throughout California. The soprano is to be soloist with the Los Angeles Church Federation in Handel's Messiah, and in April, 1954, is to sing in the Museum Concert Series, Los Angeles, in numbers by Villa-Lobos (eight cellos and voice, Wendell Hoss conducting), the concert also to be broadcast over ULAC. Miss Vary has been soloist on coast-to-coast radio programs with Lauritz Melchior, Red Skelton, Jack Benny and others.

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(Continued from preceding page)

well-designed bits of programming and partnership. One featured pianist-accompanist Raymond McFeeters (who also accompanied Miss Pons) and baritone Andre Goenz. Another joined soprano Phalen Tassie of San Francisco in an opening half of contemporary American art songs and ended with a fascinatingly-contrasting set of Negro "exhaltations" and Kentucky mountain tunes "transfloated" (as she put it) by Marion Kerby's remarkable vocal characterizations. Again Mr. McFeeters made his mark felt as arranger and accompanist. The third of this series brought soprano Dorothy Sayles and tenor Arthur Renton, with Ralph Linsley at the keyboard, in an interestingly chosen program of early English songs, duets from Cimarosa and Mozart operas, and British, continental and American folk songs.

Other recent programs included a duo-recital by cellist Stephen Deak and pianist John Crown of the U.S.C. faculty; Pepperdine College Opera Workshop's presentation of Kurt Weill's Down in the Valley; stunning Spanish-Flamenco dancing by Lola Montes and her small, well-disciplined Ballet Espanol troupe; a local debut by Canadian pianist Elinore Chisholm—whose flair for lyricism needs better technical support—and a series of four organ recitals by the brilliant Richard Ellsasser, returning as guest artist to the Wilshire Methodist Church where he was music minister until he left last spring to devote himself entirely to concert work.

Pacific Coast Jottings

Mrs. Leiland Atherton Irish, Camilla Wicks, Nan Merriman and Dorothy Bersin were guests of honor of the Dominant Club on Oct. 10 at the Ebell Club of Los Angeles; Mrs. Irish spoke, paying tribute to the late Gaetano Merola, Miss Wicks made an address on The Child Prodigy, and a musical program was given by Lois Lynn Rogers, pianist; Enid Jacobsen, contralto, and Cicely Adams Brown, accompanist. . . . Charles Maxwell's Prelude and Scene on Marc An-

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tony's Oration from Shakespeare's Julius Caesar was performed by the Santa Monica Symphony on Oct. 4 under Leo Damiani, guest conductor, and with Richard Hale, as speaker, the concert being broadcast over KFI-NBC. . . . Laura Griffing MacDuff, new concertmaster of the Glendale Symphony, was soloist on Oct. 26 at the orchestra's opening concert, Scipione Guidi conducting. . . . The Chamber Orchestra of the California Bach Circle, Giovanni Camajani conducting, will present Carl Post, pianist, in the Bach Concerto in D minor on Dec. 11, and Doris Cheney Albert and Jerome Kasin in the Concerto for two violins and orchestra. . . . Richard Ellsasser will give an organ recital to open the 20th Annual Bach Festival to be held Nov. 14, 20, 21 and 22 at the First Congregational Church of Los Angeles, under the direction of Melvin L. Gallagher, minister of music. . . .

• • •

Friends of the Fine Arts of Pepperdine College presented the College-Community Orchestra, Gaylord Browne, conductor, and the Pepperdine Opera Workshop, Esther Andreas, director, the latter group in a repeat performance of Down in the Valley by Kurt Weill; Roxanna Byers, pianist, was soloist in the Grieg Concerto with the orchestra. . . . Dr. Anneliese Landau presented four evenings of Opera and Music Drama, illustrated with recordings, at the Beverly-Fairfax Jewish Community Center last month. . . . Lionel De Leon, artist-student of Oscar Wagner was presented in piano recital on Oct. 9 under the auspices of La Asociacion de Prensa Hispano-Americana. . . . Harriet McIlhenny, soprano, and Thamara Swirskaya, pianist, gave the musical portion of a program at the Melrose Academy of Music, which also brought John N. Metcalf, attorney, in a lecture on Knowledge of Human Interest. . . . Roger Kleinman, ten-year-old pianist, pupil of Freda Hiatt Dolnick, was heard in recital on Oct. 11 at the Beverly Hills Academy of Music, playing music of Bach, Mozart, Beethoven, Schumann, Chopin, Debussy and Haydn.

Tape Trade Association Formed

The Magnetic Record Industry Association has been organized by magnetic recording equipment and media manufacturers. The purpose of this organization is to exchange ideas and information among its members and with the public, and to promote good relations between the industry, government, the public and businesses concerned with tape recording. Joseph F. Hards, vice-president of A-V Tape Libraries, was elected president.

Much public interest was aroused by the tape displays at the Audio Show in New York last month. Mr. Hards predicted that in the next few years, consumer use of tape would be comparable to the current market for phonographs in the home.

Gardner Read Works Heard

Gardner Read's new Toccata Giocosa for orchestra, which was commissioned by the Louisville Orchestra, was written in June at the MacDowell Colony, Peterboro, N. H., and will receive four performances in Louisville and be recorded on LP. Mr. Read's Thesaurus of Orchestral Devices has been published in the United States and England by the Pitman Publishing Corporation.

LILLIAS GILBERT, soprano, is beginning an active season in concert, opera, radio and television, in oratorio and as a church soloist. Miss Gilbert's teachers have included Ruth Howell and Ethel Killion Michaud; she is the winner of many West Coast prizes and awards. In opera, she has sung leading roles with the Euterpe Opera Reading Club, the Pasadena Opera Guild, the Los Angeles State College and the University of Southern California. Miss Gilbert is also a voice teacher, specializing in training young voices. She was leading singer and manager of the original Roguettes, now appearing regularly on television, and at present manages and directs her own vocal trio, Gilbert's Song Sirens.

Louis Chartier's Career

Louis Chartier, baritone and teacher, mentor of prominent singers and speakers of radio, television, concert and opera, was born in St. Paul, Minn., and started his career as a boy of twelve singing in church choirs. Afterward he studied with David Bispham, Victor Maurel and Albert Jeannotte. In his singing career, he has appeared with Tokatyan, Rothier, Queena Mario, and under Wilfrid Pelletier. Combining concert and opera activities with his teaching, Mr. Chartier has directed French movies, is featured in French folk songs on Decca discs, and, as a Brunswick recording artist, is catalogued in that company's "Hall of Fame" with Toscanini, Danise, Thomas, Lauri-Volpi, Godowski, Hofmann and others.

Beverly Hills Civic Series Bows

The new Beverly Hills Civic Music Association will open its first season of musical events with a recital on Nov. 7 by Brian Sullivan, tenor of the Metropolitan and San Francisco operas, following his appearances here in Carmen, Madame Butterfly and Boris Godounoff. On Jan. 10, the Agnes DeMille Dance Theatre presents From Bach to Broadway, and, Feb. 20, Pierre Fournier, French cellist, is to be heard; March 8, Gina Bachauer, Greek pianist. All events are given in the auditorium of the Beverly Hills High School, and are exclusive to subscribers. Louis Statham is president of the association, and other officers are John E. Hill, Arthur Mohs, Mrs Henry Perren and Mrs. Wayne Ledger, vice-presidents; James W. McDonald, treasurer; Myrtle Mae Wilson, recording secretary; and Jean Wiswell, executive secretary.

Modern Music at Schaub Studios

The first of a series of morning meetings devoted to a review and demonstration of present-day music, with emphasis on the modern idiom, was held at the Los Angeles studio of Ardella Schaub on Oct. 14. Music suitable for studio work-shop and recital purposes is discussed and analyzed, with demonstrations at the piano by June Davison. The second program is scheduled for Nov. 11.

Engagements for Gertrude Lindhurst

Recent engagements of Gertrude Lindhurst, soprano, include four as soloist in major churches in the New York area —Sept. 25, at Cornerstone Baptist Church; Sept. 27, for the dedication of the new organ in St. Albans Episcopal Church; Oct. 3, also in dedication of a new organ, at the Episcopal Church of St. Mary the Virgin, New Ridgefield Park, N. J.; and, Oct. 11, at vespers in the First Presbyterian Church, Brooklyn Heights, N. Y. For the first three, J Goodman Waters was the organist, and for the last, the music was under the direction of Robert Crandall.

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RADIO, TELEVISION

By Henry W. Levinger

NBC: Peter Herman Adler gave the Symphony No. 1 by Tikhon Khrennikov its American premiere on his broadcast with the NBC Summer Symphony Orchestra, Oct. 17. . . . The NBC Symphony Orchestra broadcasts conducted by Toscanini will be sponsored by the Socony Vacuum Oil Company during the full 1953-54 season, emanating from Carnegie Hall and starting Nov. 8. . . . Wanda Landowska, eminent harpsichordist, appeared in a program filmed expressly for NBC-TV on Oct. 25. The program, Wanda Landowska at Home, is one of a continuing series of visits with distinguished figures of our time. . . . Jonel Perlea conducted the two final broadcasts of 1953 of the NBC Summer Symphony, on Oct. 24 and 31.

CBS: Leopold Stokowski offered two radio premieres, Oct. 18, on Twentieth Century Concert Hall. P. Glanville-Hicks' Gymnopedie No. 3 and Goeb's Fantasy for oboe and strings were the works enjoying Stokowski's magic of sound production, which makes his small orchestra sound like a large symphonic ensemble. Produced and directed by Oliver Daniel, this broadcast is presented each Sunday in cooperation with the American Composers Alliance. . . .

WABD: The Dumont network started a weekly series of telecasts on Oct. 11, when the Chicago Symphony, directed by George Schick, effectively played a program which featured an excellent performance of Bizet's Symphony.

WQXR: A memorial broadcast for the late Kathleen Ferrier was given on Oct. 10, illustrated with records made by this artist before her untimely death. . . .

Mutual: For the fifth successive season the Oklahoma City Symphony Orchestra will broadcast twenty hour-long programs over the coast-to-coast Mutual network, beginning Nov. 1. Guy Fraser Harrison, the orchestra's regular conductor and musical director, will conduct.

CBC: The Concert of Canadian Music, conducted by Leopold Stokowski at Carnegie Hall, New York, was broadcast on Oct. 18. . . . Dr. Heinz Unger led the CBC Symphony Orchestra on Oct. 19 in the Canadian premiere of Carl Nielsen's Symphony No. 4. . . . With Nicholas Goldschmidt conducting, Puccini's Turandot was given on Oct. 14 by the CBC Opera Company. . . .

Friends of Busch Formed

An organization has been formed called Friends of Fritz Busch Society to make more of the late conductor's work and ideals known to the public, especially since it is stated that a great part of his recordings and writings have not yet been published. Those interested in the project are invited to write to Friends of Fritz Busch Society, care of Walter Strauss, 15 Park Row, New York 38, N. Y.

Mercur to Give Premiere

During her forthcoming coast to coast tour, Florence Mercur, pianist, will introduce Serenata Alla Luna (Serenade to the Moon), written for her by Enrico Buondonno, Neapolitan composer of Santa Maria degli, Salerno, Italy. Miss Mercur has been engaged for 14 appearances in major Italian cities in the summer of 1954.

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BERNICE FROST SAYS...

THE SEASON'S TURNOVER

Continuing the subject of the teacher's schedule, one must seek to balance a class in such a manner as to avoid too much turnover each fall. Good judgment will be shown by trying to keep a balance of age levels, though often this is difficult to achieve.

The average amount of class change each season has been found to be about ten per cent, but if the class happens to have a majority of ten-age pupils, there may be a much larger percentage. Pupils in high school levels present the most variable constancy, not only discontinuing lessons at the end of seasons but during them. This is not because of instability but scholastic and social circumstances. Due to this factor, teachers are impelled more readily to accept the younger pupils, but this age level should also be carefully watched, as a well-balanced class must have some acceptable performers. Teachers well know that the best professional way of keeping active is through performing pupils.

Concerning Study Span

It has been found in many cases that the length of study of the average pupil not planning a music career is three and a half years. (This finding as well as the percentage turnover are the results of a several years' survey made from all parts of the country by the writer, and is authoritative on this basis only.) There is no assurance of the study span of any pupil, but the teacher must continue to consider age levels along with talent and working ability.

The writer well recalls the plight of a professional pupil who began teaching in two private suburban schools. After eight years she found herself facing, within two years, a ninety per cent loss as all the pupils were of college age. Having no available time for new pupils, she began to make schedules for the two years in advance. But because she had by now two assistants for the younger age levels, she had a most difficult time in building this practically new class.

One must not accept pupils carelessly and haphazardly. This must be a well considered and a serious procedure. It means class preservation, better teaching, and more effective results.

Minor Scale Signatures

I have been teaching the signature of the parallel minor scales by lowering the third and sixth tones. How can I transfer to the key signatures of these scales? E. N., Ill.

Work from the signature of the parallel major scales, taking out the sharp signs, etc. Then with the study of the half steps, the three minor scales should be written out and the relationship of signatures with the alterations will become a working part of each scale.

One Weekly Lesson

When a pupil has only one thirty-minute lesson weekly, should the assignments be such that they can be heard at each lesson? It has been the policy of my studio not to assign any work that cannot be covered at each lesson, but it seems this does not give the student enough to work on during the week. What might be a solution for this?

D. P., Iowa.

It is better that all work assigned, with the exception of sight-reading work, should be heard at each lesson. If the pupil finds that he can accomplish more, give a few compositions somewhat more difficult and with faster tempi.

If you do not hear all prepared work at each lesson, the interest is likely to lag. Urge that the pupil have one forty-five-minute lesson and two half-hour lessons weekly.

Scarlatti

One is told that the serious pupil should be playing some of Scarlatti's works most of the time. What do you suggest to begin with, and should the sonatas then be studied? M. E., N. Y.

Pupils gain much from the study of Scarlatti's works; however, it is almost impossible to have a pupil studying Scarlatti continuously. The Early Italian Collection published by J. Fischer offers interesting Scarlatti numbers. These can be followed by Sonatas Nos. 49 and 449, published by Ricordi in sheet form. There are also fine collections of his Sonatas published by Boston Music Company; J. Fischer; Ricordi; Carl Fischer, and other publishers.

Even Tempo

Should one insist upon metronome practice when a pupil, after much work, is not able to play in a steady tempo? In this case, there is always hurrying and slowing in every piece memorized and supposedly ready for performance. Metronome work has so far been of no help. G. U., N. J.

This pupil evidently does not have a feeling for a steady tempo. This feeling must first be present inside the pupil. All of the metronome practice possible will help very little until you establish this feeling for the steady flow. To achieve this, do much clapping, tapping, walking and other movements in the desired tempo.

Are you sure the slowing down does not come in the more difficult sections of the repertoire?

NEW MUSIC FOR THE TEACHER

By Henry Harris

For Piano

Achtamar, by Alan Hovhaness, 75c. We would like clues to the purpose or intention of the two pieces grouped under this title. The direction for the first is "adagio (imitating the Tmpoog)" and for the second "allegro (imitating the Kanoon and Oud)." We hazard a guess that these are primitive rhythms and chants in combination. A modal inflection heightens the interest. Only 4 minutes playing time, 4th grade difficulty, and very intriguing music. Peer International Corp., N. Y.

Nostalgic Waltzes, by Ross Lee Finney, $1.50. These are five pieces in a happy, amusing mood whose general character is indicated by their directions of "chattery-intimate-capricious-conversational-boisterous," in that sequence. Evidently music provides nostalgic memories of pleasant events, as this avoids weighty complications and has a healthy, honest air. The waltzes are pianistically secure, with the right hand setting forth the musical ideas and the left providing romantic harmonies and rhythmic twists. Each piece leads directly into the next. For recitalists and advanced students. Portraits, Album Four, by Virgil Thomson, $2. Musical portraiture has been done by composers in the past, such as Schumann in the Carnaval, and Mr. Thomson has made over a hundred musical sketches of his contemporaries. This set of eight has such subjects as Henry McBride, Louise Crane, and others. Each piece, though a brief few minutes, sets a definite mood and makes a firm impression. The writing is contrapuntal in nature, and enjoys rather dry dissonance. For grade 5 and above. Mercury Music Corp., N. Y.

Solfeggietto, by C. P. E. Bach, ed. by Richard McClanahan, 75c. This study edition of the familiar original stresses the harmonic approach of learning, so that the chord patterns and sequences are well in mind before the task of finger manipulation. The pupil can play this chordal framework on one piano while he listens to the teacher play the piece itself on another, preparing a secure foundation and probably speeding up the learning of the piece. Of interest is a photo-copy of the very first edition of the piece, included with this edition. Mills Music, Inc., N. Y.

Scherzo and Minuet, by Beethoven, 70c. These two short pieces are here published in America for the very first time. They are of some historical interest in addition to that because, as Alfred Mirovitch, the editor, points out, they probably were written for a musical clock, although the composer did not designate a specific instrument. Of simple construction, they have the charming simplicity one would expect and add another human touch to the biography of Beethoven. 3rd grade. Elkan-Vogel Co., Philadelphia.

Rhapsody, by John F. Carre, 75c. This piece has the poetic content of a fantasy, avoiding actual rhapsodic sweep, although it does move freely within its many themes and thus suggests a rhapsody. Most effective is the toccata-like middle section, in this work of late-romantic nature. Grade 5. Clayton F. Summy Co., Chicago.

Three Pieces for Piano, op. 198, by A. Gretchaninoff, 75c. This Lament, Romance, and Mazurka are in the composers' usual late-romantic manner, each a few moments in length and not harder than grade 4. They might be useful as studies in singing tone or style, and interesting for sight-reading. Hickory Sticks and Story at Bedtime, by Everett Stevens, 35c. Instructive material serving as pieces for the beginner. E. B. Marks Music Corp., N. Y.

For Piano, 4 Hands

18 Original Piano Duets, compiled by Balogh, $2.50. Duet players will welcome these pieces because the music was conceived for this particular setting and represents thoughtful work by composers from Dvorak and Bizet to Stravinsky. Such ensemble playing is stimulation for better reading, in this case using music of fine taste. Grades 4-5, and the inclination to determine counting of rhythms. G. Schirmer, Inc., N. Y.

For Harp

Prisma, by George Barati, 75c. The literature for harp is enriched by a virtuoso piece in this difficult although short poem. It avoids the now worn impressionistic devices so often used in recent harp music, and is straightforward music which does not rely on the "prettiness" of the harp. The chords are sharply definite, the melodic motives are concise and meaningful. Peer International Corp., N. Y.

MUSICAL JOTTINGS

Kirsten Flagstad is making a round of concert adieux in Paris, Milan, London and visiting South Africa for the first time before her official "farewell" on Dec. 2 at the National Theatre in Oslo, where her first appearance took place some 40 years ago. . . . The Falmouth Opera Singers, amateur British organization, recently gave the first staging in England of **Rossini's** opera Moses in Egypt. . . .

A meeting of **Mozart** scholars from Austria, Germany and Switzerland took place at Salzburg in August, when plans were laid for world celebrations of that master's 200th anniversary in 1956; it is proposed to publish Mozert's complete works with the aid of leading European publishers in several countries. . . **The Salzburg Marionette Theatre** is making another American tour this season, also visiting Canada and Central America, and its repertoire will include **Tchaikowsky's** Nutcracker ballet as well as **Mozart's** Don Giovanni and Magic Flute.

. . . The Vienna Theatre in der Josefstadt held a commemoration ceremony for the tenth anniversary of **Max Reinhardt's** death on Oct. 31. . . . **Ann Bynum** will succeed **Veronica McGarrigle** as assistant to **Johnnie Evans** in the Columbia Artists Management recital department. . . . The U. S. premiere of **Paul Ben Haim's** suite, From Israel, was included in a concert by the **NBC** Symphony under **Milton Katims** at Madison Square Garden on Oct. 20, commemorating the 3,000th anniversary of the founding of Jerusalem. . . . **Boris Goldovsky's** Opera Theatre opened its tour, presenting **Mozart's** Finta Gardiniera in English, titled Merry Masquerade, in Baltimore on Oct. 3. . . . **Julian Braunsweg,** director of the London Festival Ballet Company, after a visit to the U.S., announced that his company would make a 26-week tour of this country opening in September, 1954. . . .

The restored organ in the Cathedral at Linz, Austria, which once was played by **Anton Bruckner,** was inaugurated with a performance of that master's Mass in F with organ accompaniment arranged by **Egon Wellesz,** now living in England. . . . **The Netherlands Chamber Choir,** under **Felix de Nobel,** made a tour of Britain, appearing at the King's Lynn Festival in Norfolk, the Cathedral of Lincoln and the Summer Music School at Dartington Hall in Devonshire; one of the concerts was attended by **Queen Mother Elizabeth** and **Princess Margaret.** . . . A **Heinrich Schuetz** festival was held in Herford, a small Westphalian town which includes a Gothic Minster, with small groups of vocalists and instrumentalists in the music of this composer and his contemporaries. . . .

Claire Feit, for several years in charge of publicity and public relations for NCAC, has returned to the music field as consultant, adviser and personal representative to artists. . . . **Sylvia** and **Benno Rabinof** are playing all the Beethoven violin and piano sonatas in two programs on the same day, Sunday, Nov. 22, in Town Hall. . . . The posthumous **Sigmund Romberg** operetta, The Girl in Pink Tights, due at the Hellinger Theatre, N. Y., Feb. 25, includes the ballerina **Jeanmarie.** . . .

S. Hurok will present the Old Vic dramatic company at the "Met" next Sept. in Merry Wives of Windsor. . . . Hartt College of Music, Hartford, Conn., will honor **Mrs. Edward MacDowell** at a two-day MacDowell Colony Composers' Festival, Nov. 22 and 23, featuring four concerts and a forum of music by 20 musicians who worked there. . . . The 50th anniversary of **Caruso's** debut at the "Met" (Nov. 23) is being marked by the publication of Caruso: The Man of Naples, by **T. R. Ybarra,** by Harcourt, Brace & Co. . . . Austrian Consulate held a reception on Oct. 19 for **Gottfried Von Einem,** composer, whose opera The Trial is being given by the N. Y. City Opera. . . . **Elena Nikoladi** will sing Azucena in the "Met" revival of Il Trovatore, and **Ramon Vinay** will essay Tannhäuser for the first time there (also singing it at Bayreuth next summer). . . . **Ellabelle Davis** is touring Scandinavia, Holland and Germanl. . . .

Next year's Salzburg Festival will include the world premiere of Penelope, a new opera by **Max Liebermann,** with **Christi Goltz** in the title role. . . .

Ingrid Bergman is speaking the role of Joan in **Honegger's** Jeanne au Bucher at the season's opening of the San Carlo Opera House in Naples. . . . A new film production, **Giuseppe Verdi,** is being directed in Italy by **Maleno Malenotti,** the musical adaptations of Verdi's works being made by **Renzo Rossellini.** . . . **Handel's** opera Julius Caesar will be produced by the Vienna State Opera during the Festival Weeks there in 1954, with **Schuh** as regisseur and **Karl Boehm** conducting. . . .

The Round-the-World Festivals at the N. Y. Labor Temple opened on Oct. 16 with a Latin-American program presenting **Delora Bueno,** Brazilian singer, a graduate of Juilliard; **Teresita Osta** and **José Irriarte,** dancers; and **Rafael Herman,** Cuban tenor. . . . LaScala will give Marriage of Figaro under **Herbert Von Karajan** (both producer and conductor), with a cast including **Elisabeth Schwarzkopf** as Countess and **Irmgard Seefried** as Susanna. . . . **Ljuba Welitch** will again sing Salome at Covent Garden this season with **Clemens Krauss** conducting. . . .

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. New York Philharmonic-Symphony, CH, A; Victoria de los Angeles, soprano, CH, E; Concert Society of New York (Pro Musica Antiqua), TH, 5:30 p.m.; Alyne Dumas Lee, soprano, TH, E; Thomas Chadbourne, opera in concert form, CRH, 5:30 p.m.; Helen Rice, soprano, CRH, E.

Nov. 2. Mary Bothwell, soprano, TH, E.

Nov. 3. Charles Rosen, pianist, TH, E.

Nov. 4. Isabel Mourac, pianist, TH, E.

Nov. 5. New York Philharmonic-Symphony, CH, E; Ida Krehm, pianist, TH, E.

Nov. 6. New York Philharmonic-Symphony, CH, A; Piero Weiss, pianist, TH, E.

Nov. 7. New York Philharmonic-Symphony, CH, E; Claudio Arrau, pianist, TH, A; Richard Dyer-Bennet, folksinger, TH, E.

Nov. 8. New York Philharmonic-Symphony, CH, A; chorus and orchestra, Diocese of the Armenian Church, CH, E; Erna Berger, soprano, TH, A; Concert Society of New York (New Music Quartet and Nikita Magaloff), TH, 5:30 p.m.; Susan Griska, soprano, CRH, A; Theresa Richards, soprano, and Karl Harrington, tenor, CRH, E; Kathleen Prizzia, voice recital, CFCH, E.

Nov. 9. National Orchestral Association, CH, E; Little Orchestra Society, TH, E; Marion Cassell, pianist, CRH, E.

Nov. 10. Benno Moiseiwitsch, pianist, CH, E; Stan Kenton, jazz concert, CH, midnight; Janice Moudry, mezzo-soprano, TH, ; Sylvia Marlowe, harpsichord quartet, CRH, E.

Nov. 11. Lee Cass, bass-baritone, TH, A.

Nov. 12. New York Philharmonic-Symphony, CH, E; Margaret Roy, mezzo-soprano, CRH, E.

Nov. 13. New York Philharmonic-Symphony, CH, A; Rolande Maxwell Young, pianist, TH, E; Nellie Yourienieff, soprano, CRH, E.

Nov. 14. New York Philharmonic-Symphony, CH, E; Claudio Arrau, pianist, TH, A; Bertha Hwang, pianist, CRH, E; Eleanor de Grasse, voice recital, CFCH, E.

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NEW PUBLICATIONS

A Tristan Novel

The Enchanted Cup, by Dorothy James Roberts (Appleton-Century-Crofts, Inc., 368 pp., $3.75) is a poetically and simply contrived retelling of the love story of Tristan and Isolde. It is based on the version in Malory's Mort d'Arthur, which differs in some respects from that turned out by Wagner. The book has many dramatic sequences and not a few tastefully presented love scenes—in fact, the material is well adapted to the motion pictures. Exception might be taken to some modern colloquialisms. A fairly interestingly picture is given of the feudal life of early Britain, and the story of Launcelot and Guinevere is woven in the fabric. The chief characters, Yseult and Tristram, as here called, go through many pangs of parting and reuniting. A somewhat modern conception of the freedoms allowed to ladies of the court in those days is depicted. The suspense is well maintained through many conflicts, jousts, duels and the like. The end, as in the opera, is tragic—Marke himself, however, plunges a spear into Tristram's back, interrupting some idyllic days which the lovers spend together at the estate of Tristram.

The Life of Chaminade

Scarf Dance, The Story of Cecile Chaminade, by Laura Kerr. (Abelard Press, Inc. 172 pp. $2.50) The author of this short and unpretentious book sketches with great human warmth and admiration the life of a composer who during her lifetime was one of the most popular creative musicians. Though Chaminade's work was not such as to set the world on fire, and not novel in any respect, it had the capacity to appeal to great numbers of music-lovers due to its honesty and charm. The book of Laura Kerr is written not as a scholarly treatise, but in the form of a fanciful narrative. It will find readers among those who want to be informed about one of the most successful feminine composers of all times.

NEW MUSIC

Piano Solo: Sixth Piano Sonata, and Sonatines Nos. 1, 2, and 3, by Vincent Persichetti. Earnestness and seriousness of purpose are marked on each page by this still young and prolific composer, together with a force of individuality which gives the music its own stamp. There is a brevity of statement which tends to make the effect seem on first sight somewhat aloof or dry, a feeling which does not persist on acquaintance. Purely pianistic effects are not the rule, the appeal being rather to intellect and comprehension of grown-up rhythms and phrasings. The sonatas is in 3 movements, the sonatines are in several, and these not very easy because of the musicianship involved. $2.50, .80c, $1.10, and 75c, respectively. Elkan-Vogel Co., Philadelphia.

For Two Pianos: Concerto, by David Diamond. Although this piece uses no orchestral accompaniment, the title is fitting because of the magnificent scope of the music. The first movement and the finale are strenuous and dynamic affirmations, each with ideas requiring power and breadth of presentation. The slow movement has a softer quality of nobility. The total impression is one of expansive strength and brilliance, an expression which seems to justify this medium of instrumentation. $4.50, for 2 copies. Southern Music Publishing Co., N. Y.

Mixed Chorus and Orchestra: A Letter from Pete, cantata with music by Bernard Rogers, words by Walt Whitman. The present version of this striking and dramatic work is a reduction for piano; it is written for SATB, with soprano and tenor solos. The words tell of the arrival of the news that the son of a farmer couple has died in the War between the States, and of their reactions to this. The mood is set by an introduction of fateful color, after which the soprano soloist intones, "Come up from the fields, Father, here's a letter from our Pete." The choral lines in many cases paint the natural scene and are written with poignant, modern counterpoint. The climax comes in the broad statement at the end, "He is dead already . . . the only son is dead." A powerful and individual work of some 45 pages in octavo. Southern Music Publishing Co., N. Y. 65c in U. S.

Mixed Voices: Three Quatrains from the Rubaiyat of Omar Khayyam, by Houston Bright. This a capella composition is for SATB, and sets the lyrics, "Ah, Moon of My Delight," "Ah, with the Grape My Fading Life Provide," and "When Thou with Shining Foot Shall Pass." Though the first of these has a hard task to contend with the more familiar setting, Mr. Bright finds a tasteful, dolorous and faintly nostalgic note for his brief and colorful versions of the lines from the famous hedonistic Persian poem. Associated Music Publishers, Inc., N. Y. 20c.

Complaint, by Daniel Read (1785), words by Isaac Watts; Salisbury, by Oliver Brownson (1783), words by Charles Wesley, and Morpheus, and Paris, by William Billings (1779), author unknown, are three simple hymn tunes which have been given SATB a cappella editions, with piano score arranged by Irving Lowens. These are excellent examples of colonial psalm and other tunes, and form a part of the Early American Choral Series in the Arthur Jordan collection. Edward B. Marks Music Corp., N. Y. 20c each.

Voice and Piano: Saeinu, Israeli Desert Song, arr. by S. Rosowsky. Based on a folk melody, the present version abounds in exotic folk color, has a simple, rhythmic vocal melody, with a quick refrain of "li, li, li," many times repeated. The end contains a picture of tinkling bells on the desert and a sustained cadenza of dreamy sort which is effective and closes as if "with a soft sigh." Vocally exacting, but stunningly effective, with a range from F to G. G. Schirmer, Inc. 60c.

Elementary Piano: Three ingenious issues in the Play-by-Color Books, by Lenore and Sid Wolfe, include the Nursery Rhyme Edition, a tiny book in which familiar nursery tunes have the notes marked in colors, indicating for the very young which keys to play; the Stephen Foster Edition, a more advanced book of the same system, in which eight tunes by that American composer appear; and the Christmas Carol Edition, which includes the same number of familiar carols. In all of these, only the top line of the tune is given, and the words are printed underneath. All the books are gaily decorated and include complete directions for use. Included with each is a pasteboard replica of the keyboard, to be placed next to the real one, on which the octaves are given with appropriately colored keys. (Wolfe's Play-by-Color, 986 Sanford Ave., Irvington 11, N. J. $2 each.)

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SINGS AZUCENA . . . Margaret McClure, mezzo-soprano, as the vengeful gypsy in the presentation of Il Trovatore by the Portland (Ore.) Civic Opera Association at Washington Park Bowl during the summer festival there. The three performances were directed by Ariel Rubstein. Miss McClure is a student of Robert Powell of the artist voice faculty of the Cincinnati Conservatory of Music.

Juilliard to Produce Capriccio

The Juilliard School of Music will give the first American performances of Richard Strauss' opera Capriccio, in an English translation, next spring. The Opera Department of the school will present the work, and Maria Massey has been commissioned to prepare the English adaptation.

U. of Illinois Bach Broadcasts

The non-commercial radio station of the University of Illinois, WILL, will carry a weekly series of broadcasts on the life and works of J. S. Bach, beginning Nov. 3 and ending April 27. The series will be conducted by Prof. Russell Hancock Miles, organist, composer and student of Bach, the programs lasting an hour and illustrated by performers from the faculty and other artists. Broadcasts will be recorded for two rebroadcasts.

Rossini Workshop Programs

The Rossini Opera Workshop, Luigi Rossini, director, in association with the West Side YMCA, will present a series of performances from November through April in the Little Theatre of the "Y." Events scheduled are: Nov. 6, An Evening at the Opera, scenes from Faust, Traviata, Barber of Seville, Trovatore and Cavalleria Rusticana; Dec. 13, La Boheme; Jan. 8, An Evening at the Opera; Feb. 12, a complete opera to be announced; March 12, Pagliacci; April 25, An Evening at the Opera.

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Gebhard Artists Active

Loretta Poto, artist-pupil of Heinrich Gebhard of Brookline, Mass., played the Liszt E-flat Concerto with the Boston "Pops" Orchestra last summer under Arthur Fiedler. Another pupil, Ethel, Ethel Hutchinson, with Mr. Gebhard, made a recording of his two-piano arrangement of Loeffler's Pagan Poem for Trans-Radio Co. Some years ago, Loeffler coached Mr. Gebhard before the latter gave the premiere of the work with the Boston Symphony under Karl Muck, followed by 66 subsequent performances with different orchestras. On Sept. 24, Mr. Gebhard gave a lecture and piano recital before the New England Pianoforte Teachers Association in Boston. . . .

SCHOOL NOTES

An opera department, under the direction of Louis Hans Huber, assistant professor of music, has been opened by Colorado College Music Department, without charge to residents of Colorado Springs and to students who are interested in studying operatic roles and participating in the department's opera productions. . . . The Cleveland Institute of Music has appointed Donald Erb to the faculty of the theory department. The institute, which opened with an increased enrollment of 1210 students, plans radio and television programs in addition to the regular faculty and student recitals. . . . Avis Bliven Charbonnel is giving a 15-week course at Rhode Island College on classroom education of elementary grade music teachers. Mme. Charbonnel is also giving a four-week course, "Guide to Listening," at the Plantation Club of Providence. . . . Musical events at Boston University during October included presentation on the Great Music series of John Hasson in The Symphonies of Haydn and Mozart, Edith Stearns in Mozart Piano Music, Dr. Edith Vogl in Mozart's Don Giovanni and Wilma Thompson in Arias and Songs by Haydn and Mozart; recitals on the Celebrity Series by Joseph Szigeti, DePaul's Infantry Chorus and Elena Nikolaidi, and recitals by Gloria Stictland, pianist, and students in the department of applied music.

The 12th annual Fine Arts Festival at the University of Texas will open Nov. 8. . . . Howard Weiss, artist-pupil of Adi Bernard, recently played a return engagement over WMGM. . . . Colorado College, at Colorado Springs, has added to its faculty this fall Philip Cherry, who heads the cello and chamber music divisions; Louis Hans Huber, instructs in violin and directs the opera workshop; Earl Juhas, directs the band and heads the division of music education; Albert Seay, teaches music theory and history. . . . Maurice Wilk, violinist, has been appointed to the music faculty of Columbia University to succeed the late Nicolai Berezowsky. He will be assistant conductor of the University Orchestra and coach chamber music groups.

Membership in the orchestra and the chamber music groups is open to all qualified musicians, whether or not connected with the University

DEAN ECKERTSEN

N. Y. Music and Dance Center Opens

A musical and Eurhythmic project, the New York Music and Dance Center, is opening under the co-direction of Dean Eckertsen, American conductor, and Joseph A. Bollew, who will be in charge of the vocal side of the productions. All-year-round performances of opera, ballet and operetta, oratorio, choral, madrigal and orchestral works are planned, including presentation of previously unperformed works by contemporary composers and choreographers, with emphasis on Americans. Experts will be on the staff.

Professionals, amateurs and children are invited to participate, the ideal of the center being to offer preparation and showcase experience for singers, dancers and instrumentalists, but not to teach techniques. The center therefore will not be in competition with teachers and schools, although facilities will be provided for further instruction in music sight-reading and ear-training. Opportunities for practical experience also are open to young pianists, organists, musicologists, conductors, choreographers, linguists interested in libretto translation, stage directors, scenic designers and painters, make-up artists, drama coaches and publicists. Orchestral players who show solo ability will be given opportunity to appear in recital. Lieder singing will be given special attention.

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Up and Down the Guild Keyboard

By Grace White

48 New Prizes

All piano-minded High School seniors will be eager to know who is adjudged "best in the State" in the next Guild International Recording Festival. Irl Allison, president of the Guild, announces 48 cash prizes of $50 each—one for each State—and a sectional award of $100 plus a grand national prize of $250.

Guild Notes

Genia Robinor has been appointed a member of the faculty of the Philadelphia Musical Academy in Philadelphia. She is a graduate of the Imperial Conservatory in Odessa, studied in America with Alexander Lambert and was graduated from Curtis Institute, has appeared at the White House in Washington and played in ten countries in recitals and as soloist with orchestra. She served as adjudicator for the Leschetizky Association in 1953.

Adler Gives Saranac Recital

Clarence Adler, head of Piano Department of Deerwood Music Camp, opened the concert season at Saranac Lake with a recital at the High School Auditorium and returned to New York on Oct. 1.

Barth in Florida

Hans Barth has taken his quarter-tone piano to Florida and will appear with the instrument at the Florida State MTA annual convention in Tallahassee, Nov. 2. Mr. Barth has resumed teaching at the Jacksonville College of Music after giving refresher courses in six states.

In London Recital

Luisa Stojowski has returned from a tour of Spain. On Oct. 3 she gave a recital in London to a packed house and was entertained at the Embassy by the Ambassador from Peru. She will continue to teach at Juilliard School and is conducting a series of classes in a Carnegie Hall studio as well as in her own beautiful studio, the former home of Pablo Casals. She will play for the Piano Teachers Congress, Nov. 5.

Lemuel Childers will analyze and play three original sonatas (grade 3) for two district conventions of the Oklahoma MTA—one in Tulsa and one in Enid.

MTA Convention in Pa.

Stanley Sprenger, of Philadelphia, is chairman of the Pennsylvania MTA convention, Nov. 6 and 7.

Long Beach Additions

Lois Burkholder, regional Guild chairman in Los Angeles, writes that the following Guild members have been added as Affiliated Teachers to the new Long Beach State College: Dorothy J. Klein, Ethel W. Putnam, Rilla M. Branyou and Lura Soderstrom.

News Briefs

Norma Holmes, after touring in the West, will present two recitals in Rochester, N. Y., Nov. 10 and 11, returning to New York, Nov. 15. . . . David Kocsis, pupil of Ada Brant, of Aurora, Ill., gave a recital in Ludington, Mich. Later he will play with the Chicago Symphony. He is a cash prize winner in the Guild. . . . Bernard Kirshbaum announces a course for teachers at Steinway Hall, opening Nov. 9. . . . Isabel Hutcheson will again conduct the Dallas Piano Teachers Forum. . . . Lewis Lane will speak in Boston, Nov. 12 on Chopin as a Piano Teacher. . . . Henri Arcand will be soloist with the Boise Symphony, Nov. 17, en route for New York. . . . Esther Vance, of Colorado Springs, vacationed in New York in October, renewing acquaintance with her teacher, Rosina Lhevinne. Miss Vance, a new Guild member, expressed delight with the effect Guild enrollment has had on the pupils.

Captioned Concert

Alice Marion Hamlet of Dorchester, Mass., gave a series of recitals with original captions: Moments Musical with Juniors, Pianoramics, Home Town Composers (Boston area), Music in the Masculine Manner, Classic and Contrasts, and Young America in Music.

Adi Bernard Heard in Canada

Adi Bernard, pianist, has returned from Canada and her first broadcasts over the networks of that country. She played over both the French and English networks in Montreal, and is booked for return engagements later in the season, also in Montreal, when she will be soloist with the Montreal Little Symphony in a Bach Festival at McGill University under the baton of Alexander Brott, whose violin concerto was performed in the concert of Canadian music at Carnegie Hall on Oct. 16 under Leopold Stokowski. Miss Bernard appeared again on Sept. 27 in WNYC's Keyboard Masters, and will be heard over various radio stations during 1953-54.

OPEN LETTER TO GUILD MEMBERS

Dear Colleagues:

Dr. Bruce Benward, chairman of the music faculty of the University of Arkansas and president of Arkansas Music Teachers Association, has appointed Dr. Marcelline Giroir chairman of a Guild program to be held during the AMTA Convention from 3:30 to 5:00 p.m. on Nov. 6. Dr. Giroir has asked me to present "The Guild Story," which I gave on July 15 in Chicago. This will be followed by a Round-Table Discussion on How to Prepare Pupils for Guild Auditions and Present-Day Trends of Piano Teaching. Four prominent piano teachers of Arkansas will join Dr. Giroir in this discussion.

The University of Texas will sponsor Dr. Guy Maier in a Maier Class for Teachers, Nov. 23 through 25, to be held in the Fine Arts Auditorium, Music Building, on the University campus in Austin. Verna Harder, of the piano faculty, is in charge or arrangements. Guild members who wish to attend should write Miss Harder, School of Music, University of Texas, Austin, for full information. Class and private lessons are available.

Guild projects getting under way this fall are the International Piano Recording Festival and program-planning for the 1954 National Piano Playing Auditions. More than 500 teachers are enrolled than at this time last year.

A new printing of the Guild Syllabus will come off the press soon. The only change is that each piece programmed by any pupil in the Spring Auditions must be played *from memory*. Heretofore some of the numbers could be played fro mnotes, but the seeming lack of preparation last season on the part of many entrants has caused this ruling to be changed. If you desire a copy of the new edition, please ask for one, addressing Box 1113, Austin, Texas.

Very sincerely yours,

IRL ALLISON, *President,*
National Guild of Piano Teachers.

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